









**N**ATIONAL GALLERY,  
BRITISH ART: CATA-  
LOGUE WITH DE-  
SCRIPTIONS, HISTORICAL  
NOTES AND LIVES OF  
DECEASED ARTISTS.

BY AUTHORITY



TWENTY-FIRST EDITION

LONDON : PRINTED FOR HIS  
MAJESTY'S STATIONERY OFFICE  
AND SOLD AT THE GALLERY. 1914  
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# ADMINISTRATION AND REGULATIONS.

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The National Gallery, British Art, otherwise known, from the name of its founder, as the Tate Gallery, is a branch of the National Gallery in Trafalgar Square, and is controlled by the Board of the National Gallery, consisting of Director and Trustees; but a separate Keeper is appointed to the Gallery at Millbank.

## TRUSTEES.

Alfred C. de Rothschild, Esq., C.V.O.	Lord Redesdale, G.C.V.O. K.C.B.
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*Director*—Sir Charles Holroyd.

*Keeper*—Charles Aitken.

*Clerk*—J. B. Manson.

Inquiries relating to the Gallery should be addressed—

The Keeper,

National Gallery, British Art,  
Millbank, S.W.

## HOURS OF OPENING.

The Gallery is open to the Public *free* on Mondays, Thursdays, Fridays, and Saturdays throughout the year during the following hours:—

January	From 10 A.M. until 4 P.M.
February	} From 10 A.M. until dusk.
March	
April	
May	
June	} From 10 A.M. until 6 P.M.
July	
August	
September	
October	} From 10 A.M. until dusk.
November	
December	

The Gallery is open to the Public on Tuesdays and Wednesdays (Students' Days), from 11 o'clock A.M. to 5 P.M. in summer, and 4 P.M. in winter, *on payment of sixpence*.

The Gallery is open on Sundays from 2 P.M. until the hour of closing on weekdays in the table above.

The Gallery is closed on Christmas Eve, Christmas Day, and on Good Friday.

### REFRESHMENTS.

A Refreshment Room is provided in the Basement (Staircase in West Corridor), where hot and cold luncheons, teas, and light refreshments may be obtained at moderate prices.

### STUDENTS AND PHOTOGRAPHERS.

Students are admitted to copy on Tuesdays and Wednesdays from 10 A.M. to 5 P.M. in summer, and till 4 P.M. in winter. Forms of application and rules can be obtained from the Keeper.

Professional Photographers are admitted on the same days, after making application to the Keeper.

As copyright is claimed in many of the works, Students and others wishing to copy or to reproduce, must obtain permission of the owner of the copyright. In the case of living artists, it is necessary to obtain their written permission and forward it to the Keeper before copies or reproductions can be made.

### PHOTOGRAPHS AND REPRODUCTIONS.

A catalogue illustrated by reproductions of many of the pictures and pieces of sculpture in the collection is on sale in the Gallery, and also certain photographs and a series of picture-postcards. A list of the chief firms supplying photographs may be obtained on application to the Keeper.

## INTRODUCTION.

The Gallery at Millbank contains works by the more modern artists of the British School of the nineteenth century onwards, works of the older period remaining at Trafalgar Square. The National Gallery was founded in 1824 by a vote of £60,000 for the purchase of Mr Angerstein's collection. This was at first exhibited in his house in Pall Mall, and known as "The Royal Gallery." The Trafalgar Square building was begun in 1832 and the first portion opened in 1838. Three years later, in 1841, the first active step towards the establishment of a separate Gallery of British Painting and Sculpture, including the works of living artists, was taken by Sir Francis Chantrey, R.A., the sculptor, who left a large fortune to be employed in the encouragement of "British Fine Art in Painting and Sculpture." The income of the estate, amounting originally, after the payment of certain annuities, to about £3,000, but now somewhat less, was to be handed over by the Trustees to the President and Council of the Royal Academy, and by them expended in the purchase of "Works of Fine Art, of the highest merit, in sculpture and painting, that can be obtained, either already executed, or which may hereafter be executed by artists of any nation, provided such artists shall have actually resided in Great Britain during the executing and completing of such works." No part of the money, however, was to be expended on a building. "The works of art so purchased as aforesaid shall be collected for the purpose of forming and establishing a public national collection of British fine art . . . in the confident expectation that whensoever the collection shall become, or be considered, of sufficient importance, the Government of the country will provide a suitable and proper building or accommodation, for their preservation and exhibition as the property of the nation, free of all charges whatever on my estate." The bequest came into operation in 1876 upon the death of Lady Chantrey, and the purchases were housed, for the time, in the South Kensington Museum. Simultaneously with Chantrey, Mr. Robert Vernon thought of bequeathing his fortune for the benefit of artists; but after taking George Jones, R.A., the friend and biographer of Chantrey, into his confidence, he determined to give to the nation his collection of works by contemporary British artists. The gift was made in 1847, and consisted of one hundred and fifty-seven pictures and a group of sculpture. These were exhibited first at Marlborough House, and afterwards at the South Kensington Museum, till the new wing of the National Gallery was opened in 1876, when they were transferred to Trafalgar Square.\* In 1857,

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\* For the history of the Turner Bequest, 1856, see under TURNER (J. M. W.).

ten years after the Vernon Gift, Mr. John Sheepshanks presented a similar collection to the nation, under condition that it should be exhibited at South Kensington, with reversion to the Fitz-William Museum at Cambridge. At South Kensington there has also grown up, by gift and purchase, a large historical collection of British water-colours. To this and to the Sheepshanks Collection the name "National Gallery of British Art" was attached and is still employed.

When Sir Henry (then Mr.) Tate in 1890 offered a collection of modern British pictures to the nation as the nucleus for a new gallery, it was at first proposed to house them in one of the existing exhibition buildings at South Kensington. Dissatisfied with this plan, Mr. Tate made the further munificent offer of £80,000 for the construction of a new building, if the Government would provide a suitable site. Difficulties arose over more than one site proposed at Kensington, on the ground of insufficient space. Finally Sir William Harcourt, as Chancellor of the Exchequer, took the matter in hand, and a site was agreed upon at Millbank, where the Penitentiary, designed by Bentham, had been recently demolished. The foundations were laid in September, 1893. The building, designed by Mr. Sidney R. J. Smith, the architect chosen by Mr. Tate, was handed over to the Government, and formally opened by King Edward VII., when Prince of Wales, on 21st July, 1897. It was opened to the public on August 16. The generous gift of Sir Henry Tate and the opening of the Gallery are recorded by inscriptions on the bases of two columns in the Central Hall. The Founder's inscription is as follows :—

THIS GALLERY  
AND SIXTY-FIVE PICTURES  
WERE PRESENTED TO THE NATION  
BY  
HENRY TATE  
FOR THE  
ENCOURAGEMENT AND DEVELOPMENT  
OF BRITISH ART  
AND AS A THANK OFFERING FOR  
A PROSPEROUS BUSINESS CAREER OF  
SIXTY YEARS.

In addition to the pictures, Sir Henry Tate presented two bronze statues and one in marble; further gifts have been made by his Widow. His own bust was presented to the Gallery by a body of subscribers in 1898, and stands between the two columns referred to facing visitors as they enter the Gallery.

The building at its opening consisted of seven galleries and a central hall on the ground floor, a balcony under the dome on the first floor, and a gallery over the vestibule. In the basement was accommodation for offices, &c. Two years later (1899) Sir Henry had completed his scheme by the addition of eight more galleries and a large sculpture hall.

The collection in 1897 consisted of—

I.—*The Tate Gift.*

II.—*The Chantrey Collection*, transferred from South Kensington, numbering eighty-five pieces. These have been added to by annual purchases and the total is now one hundred and forty-eight.

III.—Fifty-four pieces from the *Vernon Collection* transferred from Trafalgar Square, along with other works by modern British artists.

IV.—*The Watts Gift*, a collection of eighteen pictures, mainly allegorical, by George Frederick Watts, R.A., presented by the artist. Some other pieces were afterwards added, and the collection is now hung in Room XVII.

The original collection has been more than doubled by gift, bequest and purchase. Under the will of Mr. Henry Vaughan, twenty-four small pictures and statues of Reynolds and Flaxman were acquired in 1900, and a statue of Gainsborough commissioned. This was placed in the Gallery in 1906. These three statues, along with one of Wilkie, transferred from Trafalgar Square, occupy the recesses in the Central Hall.

In the same year, 1906, Room XVIII. (the last to be opened to the public), was hung with pictures from the Turner Bequest, transferred from Trafalgar Square. The majority of these pictures, left unfinished at the artist's death, had never previously been exhibited. To these were added a number of relics of the master, lent by Mr. C. Mallord Turner. On May 6 1908, it was announced by Mr. Lewis Harcourt, First Commissioner of Works, that on the vacant site behind the Gallery, the whole of which has been reserved by the Government for future extensions, an addition of five rooms on the main floor, with others below, would be made in the near future, through the generosity of Mr. J. J. (afterwards Sir Joseph) Duveen, and would be occupied by the bulk of the Turner pictures and drawings, transferred from Trafalgar Square. The building, designed by Sir Joseph Duveen's architect, Mr. Romaine-Walker, was begun in August, 1908. The donor unfortunately did not live to see it completed. In 1908 Lady Weston presented seventy-three drawings and water-colours by W. J. Müller, and a portrait of that artist, to be known as the "Sir Joseph Weston Gift."

The Turner Wing was finished and arranged during the first half of 1910. Owing to the recent death of King Edward VII no official opening took place, but King George V paid a private visit on Saturday, July 9th, and the public was admitted to the new Turner Wing on Tuesday, July 12th, 1910. The original benefaction was considerably added to by Mr. J. J. Duveen, son of Sir Joseph, at whose expense a staircase was constructed to connect the five upper with the four lower galleries, the lower galleries fitted up for exhibition purposes, and the whole scheme completed so as to house Turner's Bequest in a fashion more spacious and splendid than he himself could have hoped for. A portrait of Sir Joseph Duveen, by Emil Fuchs, M.V.O., is placed at the head of the staircase in the Turner Wing.

The total number of works in the Gallery, pictures, sculpture and drawings, exclusive of the Turner Collection, is now 989. Of these, 554 were given, 100 bequeathed, 148 were Chantrey purchases, and 187 purchased from other sources. This last figure is swelled by the 154 drawings by Alfred Stevens that have been purchased, and when the pictures bought out of the Clarke and Lewis funds have been deducted, only 9 pictures remain that have been bought out of the taxpayers' money, represented by the annual grant-in-aid or special grants. These figures will show to what an extent the collection, as well as the building, is due to private generosity.

The special funds just referred to, from which purchases may be made for either Gallery, are as follows—

- I.—*The Lewis Fund*; interest on £10,000, bequeathed by Mr. T. D. Lewis, 1864.
- II.—*The Wheeler Fund*; interest on £2,612, bequeathed by Mr. R. C. Wheeler, to be expended on *English* pictures, 1878. (Exhausted.)
- III.—*The Clarke Fund*; interest on £23,104, bequeathed by Mr. Francis Clarke, 1881.
- IV.—*The Walker Bequest*; £10,000 bequeathed by Mr. J. L. Walker, 1885. (Exhausted.)
- V.—*Temple West Fund*; interest on £99,909, bequeathed by Col. Temple West, 1907.
- VI.—*Mackerell Fund*; interest on £2,859, bequeathed by Mr. C. E. G. Mackerell, 1908.

Separate lists of Purchases, Presentations and Bequests will be found at the end of this volume, preceded by an Index to Numbers.

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## KEY TO PLANS OF THE GALLERY.

### I. Earlier British School.

Constable, Crome, Etty, Fuseli, Good, Haydon, Hilton, Lancaster, C. R. Leslie, Linnell, Mulready, Newton, Roberts, Stark, James Ward, Wilkie.

### II. Bonington, Chambers, Collins, Constable, Cooke, Cooper, Eastlake, Egg, Good, Herring, Lance, Landseer, Lane, C. R. Leslie, Linnell, Maclise, Millais, Mulready, Nicol, Roberts, Webster.

### III. Pre-Raphaelite School.

Bridell, Madox Brown, Deverell, Dyce, Edwards, Hughes, Holman Hunt, Hurlstone, Leighton, Lewis, Martineau, Millais, G. Richmond, Rossetti, Seddon, Storey, Wallis, Watts.

### IV. Tate Gifts.

Bough, Brett, Fettes Douglas, Faed, Frith, Holl, Hook, Inchbold, G. D. Leslie, Linnell, Mason, Millais, Müller, Nicol, Philip, Walker.

### V. & XV. Brough, H. Carter, Charles, Emanuel, Furse, Hemy, Jack, Buxton Knight, Lawson, Legros, McLachlan, Pettie, Poynter, Rothenstein, Sargent, Sims, Steer, Tadema, Wyllie.

### XVI. Bronzes. Watts's "Story from Boccaccio," "Dray Horses," "Echo."

### XVII. Watts Collection.

### XVIII. Stevens Collection. Blake.

### XIX. Water-colours and Drawings. Orpen, Potter, Whistler.

### XX. Burne-Jones Collection.

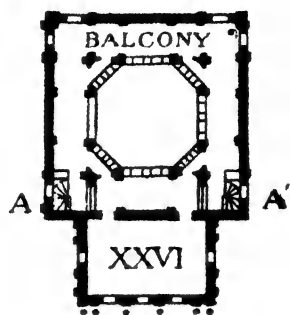
### XXI.-XXII., XXIV.-XXV. Chantrey Purchases. In XXII. is Sir H. von Herkomer's "Academy Council, 1907."

### XXIII. Marble Sculpture.

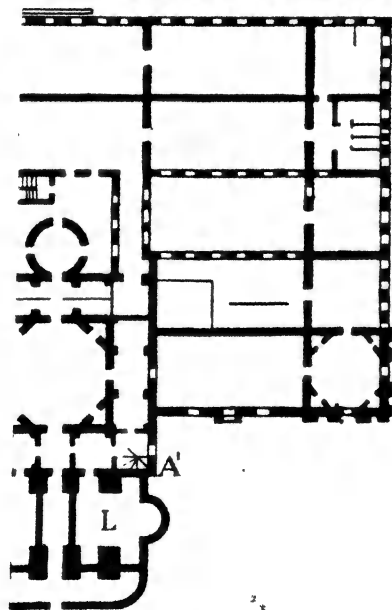
### ROTUNDA. Small bronzes.

### XXVI. Tate Gifts. Water-colours.

### Balcony. Creswick, Eastlake, Landseer, E. M. Ward, &c. Water-colours by Gilbert, Hunt, &c.



FIRST FLOOR



ND FLOOR



# **LIST OF ARTISTS REPRESENTED IN THE GALLERY.**

## **I. DECEASED ARTISTS IN ORDER OF BIRTH.**

Where the date of birth is unknown, the first date of exhibition is given in brackets.

Sandby, T ... 1721	Stark, J. ... 1794	Müller ... 1812
" P. ... 1725	Herring ... 1795	Marshall ... 1813
Banks ... 1735	Campion ... 1796	Thomas, John —
Fuseli ... 1741	Poynter, A. ... —	Branwhite ... —
Blake ... 1757	Roberts ... —	Egg ... 1816
Hoppner ... 1758	Smith, F. W. 1797	Ward, E. M. ... —
Smith, J. T. ... 1766	Harding ... 1798	Armitage ... 1817
Crome ... 1768	Calvert ... 1799	Gilbert, J. ... —
Ward, J. ... 1769	Lee ... —	Horsley ... —
Lancaster ... 1773	Holland ... 1800	Philip ... —
Turner, C. ... 1774	Lane ... —	Stevens ... —
Turner ... 1775	Cattermole ... —	Watts ... —
Constable ... 1776	Hurlstone ... —	Foley ... 1818
Varley ... 1778	Pyne ... —	Haden ... —
Jackson ... —	Webster ... —	Mason ... —
Chantrey ... 1781	Woodward ... 1801	Vacher ... —
Pickersgill ... 1782	Bonington ... —	Frith ... 1819
Prout ... 1783	Taylor ... 1802	Hook ... —
Geddes ... —	Landseer ... —	Ruskin ... —
Cox ... —	Lance ... —	Brabazon ... 1821
Knight, J. B. 1785	Allen ... 1803	MacCallum, A. —
Wilkie ... —	Chambers ... —	Brown, F. M. —
Hilton ... 1786	Cooper ... —	Seddon, T. ... —
Mulready ... —	Knight, J. P. —	Smetham ... —
Haydon ... —	Lewis ... 1805	Bough ... 1822
Fraser ... —	Dyce ... 1806	Dighton, W. E. —
Etty ... 1787	Hart ... —	Douglas, W. F. —
Fielding ... —	Maclise ... —	Goodall ... —
Collins ... 1788	Penley ... —	Keene ... 1823
Owen ... —	Scott, D. ... —	Edwards ... —
Good ... 1789	Poole ... 1807	Collinson ... 1825
Gibson ... 1790	Weekes ... —	Foster ... —
Hunt, W. H. —	Richmond, G. 1809	Hayes ... —
Gastineau ... 1791	Joseph [Exhibiting 1811]	Nicol ... —
Linton ... —	Bennett ... 1811	Faëd ... 1826
Linnell ... 1792	Cooke ... —	Martineau ... —
Danby ... 1793	Creswick ... —	Deverell, W. H. 1827
Eastlake ... —	Scott, W. B. ... —	Hunt, Holman —
Stanfield ... —	Willcock ... —	Seddon, J. P. —
Bell, J. Z. ... 1794	Callow ... 1812	Armstead ... 1828
Leslie ... —	Lear ... —	Rossetti ... —
Newton ... —		Wade ... —

Wells	... 1828	Haynes-		Millet	... 1846
Knight, C. P.	1829	Williams	1836	Swan	... 1847
Millais	... —	Carter, H.	... 1837	Macbeth	... 1848
Brett	... 1830	Legros	... —	Bates	... 1850
Hunt, A. W.	—	Knight, J.	... 1838	Corbet	... —
Inchbold	... —	Prinsep	... —	Gregory	... —
Leighton	... —	Pettie	... 1839	Lemon	... —
Moore, H.	... 1831	Farquharson, D	—	Waller	.. —
Bridell	... —	MacWhirter	—	Webb	... —
Aumonier	... 1832	Walker	... 1840	Charles	... 1851
Halswelle	... —	Hunter, C.	... 1841	Lawson	... —
Johnson	... —	Macallum, H.	—	Ford	... 1852
Calderon	... 1833	Moore, A.	... —	Rivers	... —
Cole	... —	Knight, J. B.	1842	Kerr	... 1858
Burne - Jones	—	Pinwell	... —	Osborne	... 1860
Boughton	... —	Lawes-Witter-		Gulich	... 1864
Whistler	... 1834	onge	... 1843	Briggs	... 1866
Butler, S.	... 1835	Calthrop	... 1845	Furse	... 1868
Carter, S.	... —	McLachlan	... —	Bough	... 1872
Orchardson	... —	Potter	... —	Glendening	... (?)
Alma-Tadema	1836	Holl	... —	(painting 1884).	

## II.—LIVING ARTISTS IN ALPHABETICAL ORDER.

Adams.	Farquharson, J.	Leslie, A. J.	Short.
Alexander.	Fehr.	" G. D.	Simmonds.
Bayes.	Fildes.	Logsdail.	Sims.
Bell, R. A.	Fisher.	Lucas.	Small.
Bone.	Forbes.	Mackennal.	Smith, S.
Bramley.	Frampton.	Maundrell.	Smythe.
Brock.	Friedenson.	Merritt.	Somerscales.
Brown, A.	Gilbert, A.	Murray.	Speed.
Brown, M.	Goodwin.	Nisbet.	Stanley.
Bundy.	Gotch.	North.	Stark, R.
Butler, E.	Gow, A. C.	Olsson.	Steer.
" M.	" M.	Orpen.	Stokes.
Cameron.	Graham.	Parker.	Stone.
Clark.	Hacker.	Parsons.	Storey, G. A.
Clausen.	Hartwell.	Parton.	Strang.
Cockram.	Hatherell.	Peacock.	Strudwick.
Collier.	Hemy.	Pegram.	Taylor, L. C.
Colton.	Herkomer.	Pomeroy.	Thomas, J. H.
Cowper.	Hopwood.	Poynter, E.	Thornycroft.
Craig.	Hughes.	Rackham.	Tuke.
Crane.	Hughes-Stanton.	Reid.	Wallis.
Dadd.	Hunt, W.	Reynolds-	Wardle.
Davis.	Hunter, J. Y.	Stephens.	Waterhouse.
Dicksee.	Jack, Richard	Riviere.	Waterlow.
Dixon.	John, G.	Robinson.	Watson.
Donaldson.	Kemp-Welch.	Rooke.	West, J. W.
Douglas, E.	Kennington.	Rothenstein.	Wiens.
Draper.	King.	Sadler.	Woods.
Dressler, C.	Lantéri.	Sargent.	Wyllie, C. W.
Drury.	La Thangue.	Shannon, C.	" W. L.
Emanuel, F. L.	Leader.	Shannon, J.	Yeames.

## ORDER OF CATALOGUE, ABBREVIATIONS, &amp;c.

The Catalogue is arranged in the alphabetical order of the artists' names. Reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the Catalogue. Should the name of the painter on the picture frame from any cause not be easily legible, it may be found by referring to the Index of Numbers at the end.

In describing the pictures, the terms 'right' and 'left' are used with reference to the right and left of the spectator, unless the context obviously implies the contrary. The dates following the artists' names are those of birth and death.

The *measurements* are in inches, except when otherwise stated. The height precedes the width. Thus 'canvas,  $41\frac{1}{2}$  by  $71\frac{1}{2}$ ' means an oil-painting on canvas  $41\frac{1}{2}$  inches *high* by  $71\frac{1}{2}$  inches *wide*.

The following abbreviations and signs are employed in descriptions :—

Insc.	= Inscribed.	R.I.	= Royal Institute
Exh.	= Exhibited.		of Painters in
Ex coll.	= From the collec-		Water Colours.
	tion of.	R.I. (Oils)	= Royal Institute
N.G.	= National Gallery.		of Painters in
R.A.	= Royal Academy.		Oils.
Brit. Instit.	= British Institu-	G.G.	= Grosvenor Gal-
	tion.		lery.
R.W.S.	= Royal Water-	Nw. G.	= New Gallery.
	Colour Society.		

References to authorities on the life and work of artists are given in brackets at the end of the lives. The following abbreviations are used :—

Bryan = Bryan's Dictionary of Painters and Engravers (Bell, new ed., 1903).

D.N.B. = Dictionary of National Biography (Smith, Elder & Co., 1908).

Roget = A History of the Old Water-Colour Society (now the Royal Society of Painters in Water Colours). By J. L. Roget (Longmans, Green & Co., 1891).

The best general account of the British School up to the time of the Pre-Raphaelites is 'A Century of Painters,' by Richard and Samuel Redgrave (Smith, Elder & Co., 1866). Lists of Works exhibited at the Royal Academy (1769-1804) and British Institution (1806-1867), have been published by Mr. Algernon Graves (Henry Graves and Geo. Bell, 1905; Geo. Bell and the author, 1908).

## RECENT ACQUISITIONS AND LOANS.

A list of works acquired subsequent to the issue of this edition of the Catalogue is hung in the Corridor of the Entrance Hall to the right of the Rotunda. A list of pictures on loan to the Gallery is hung in the Corridor of the Entrance Hall to the left of the Rotunda.

# CATALOGUE.

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## **ADAMS (HARRY W.).**

### **No. 1838.** *Winter's Sleep.*

Snow-covered landscape, with river; the leafless trees and right bank of the stream are sun-lit. Insc. 'Harry W. Adams, 1900.'

Canvas, 47½ by 71½. Exh. R.A. and Chantrey Purchase, 1900.

## **ALEXANDER (EDWIN).**

### **No. 1965.** *Peacock and Python.*

The reptile's neck is wound round the throat of the peacock, whose wings are outspread in the death struggle.

Water colour on brown paper, 39 by 69. Exh. R.W.S. and Chantrey Purchase, 1905.

## **ALLEN (JOSEPH WILLIAM). 1803—1852.**

Born in Lambeth, son of a schoolmaster at Hammersmith. Educated at St. Paul's School, and afterwards for a short time usher in an academy at Taunton. Discovering a talent for drawing he returned to London as assistant to a picture dealer. He afterwards took to scene painting with Charles Tomkins and Clarkson Stanfield, and during Madame Vestris' first lesseeship of the Olympic Theatre painted most of the scenery for her. His bent, however, was for pastoral landscape; his "Vale of Clwyd" (exh. 1847) and "Leith Hill" (1848) won some notice; he painted in North Wales, Cheshire and Yorkshire. Allen took an active part in the establishment of the Royal Society of British Artists; became secretary, and exhibited chiefly with them, but also at the R.A. from 1826 to 1833. He was Professor of Drawing at the City of London School. (E. Radford in D.N.B.)

### **No. 1904.** *A Landscape.*

The sky is clearing after a stormy day. A boy and girl are driving cattle from a farm in a wood across a wet road to pasture on the open flats to the left. A cart passes along the road to a cottage on the right, whose white walls are lit by the sun, setting behind watery clouds; a woman in red cloak and black bonnet turns up a footpath to the right past a fallen birch.

Canvas, 81 by 47½. Presented by Mr. T. W. Bacon, 1902.



**ALMA-TADEMA** (SIR LAWRENCE), O.M., R.A.  
c. 1836—1912.

Born at Dronrijp in Friesland, January 8, 1836, son of Pieter Tadema, a notary of Leeuwarden; educated at the Gymnasium, Leeuwarden; studied art under Wappers at the Royal Academy of Art at Antwerp, but owed more to the tuition of Baron Leys, whom he assisted in painting the frescoes for the Antwerp Town Hall, owing to the direction given to his taste by the attention paid by this master to architectural detail and antiquarian subjects. He painted under Leys' influence several historical subjects dealing with Merovingian history, "Clotilde at the Tomb of her Grandchildren," 1858, "The Education of the Children of Clovis," 1861, and "Fredegonde at the Death-bed of Praetextatus." In 1863 he turned to Egyptian subjects with "An Egyptian Festival Three Thousand Years Ago," and about 1865 he began the series of classical subjects for which he is best known, exhibiting "Tarquinius Superbus" in 1867. In 1869 he showed "The Pyrrhic Dance" at the R.A., and came to live in England, becoming naturalized shortly after in 1873. He had just lost his first wife. Two years later he married Miss Laura Epps, whom he often painted in his pictures. In 1882 an exhibition of his pictures, which already numbered 242, was held at the Grosvenor Gallery. His last picture, exhibited at the R.A. in 1912, is numbered CCCCVIII. He designed scenery for the productions of *Cymbeline* (1896) and *Coriolanus* (1901) at the Lyceum. He was elected A.R.A. in 1876 and R.A. in 1879, Knighted in 1899, and received the Order of Merit on June 30, 1905. He died at Wiesbaden, June 25, 1912. His paintings are remarkable for the research of their archaeological detail and the elaborate finish of surface, particularly noticeable in the rendering of the marble, which forms the background of so many of his pictures. (Obituary Notices. *The Standard*, etc., June 26, 1912.)

**No. 1523.** *A Silent Greeting.*

Suggested by a poem of Goethe's. A warrior in Roman armour is placing a bunch of red roses in the lap of a lady who has fallen asleep over her work; in the background a slave girl holds back a thin curtain showing a glimpse of sun-lit court and blue sky. Insc. 'L. Alma-Tadema, Op. CCXCIX.'

Wood, 12 by 9. Exh. New Gallery, 1892. Tate Gift, 1894.

**No. 2675.** *A Favourite Custom.*

A Roman bath for women. In the foreground two women frolic in water. The apodyterium behind the bath proper is surrounded by the usual lockers in which customers kept their necessaries; bathers are dressing and undressing and others are coming in from the room beyond where tickets were taken and valuables were deposited; through the door a courtyard leading to other dependencies. Insc. 'L. Alma-Tadema, Op. CCCXCI.'

Wood, 26 by 17½. Exh. R.A. and Chantrey Purchase, 1909.

**ARMITAGE** (EDWARD), R.A. 1817—1896.

Born May 20 1817 in London, eldest son of James Armitage of Leeds. His education, begun in London, was completed abroad. He entered in 1837 the studio of Paul Delaroche, who employed him as an assistant in executing portions of his famous "Hémicycle." He thus obtained a severe training in mural painting. In 1842 he exhibited at the Salon his first large picture "Prometheus Bound." In 1843 he entered into the cartoon competition at Westminster Hall, and won a premium for his "Cæsar's First Invasion of Britain." He was also successful in later competitions. After spending twelve months at Rome, Armitage exhibited for the first time at the R.A. in 1848, and was a frequent exhibitor of historical and religious pictures till 1893. He visited Russia during the Crimean war, which he illustrated in several pictures. He became A.R.A. in 1867, R.A. in 1872, and Professor of Painting in 1875 (lectures published in 1883). He had independent means, and some of his largest works, like the portrait-frescoes in University Hall, Gordon Square, were executed at his own expense. Others of his decorative works are in the Church of St. John the Evangelist, Islington, Marylebone Church, and St. Mark's, Hamilton Terrace, N.W. Pictures by him are in the Guildhall Gallery, the library of the Royal Society, and the galleries of Leeds and Liverpool. He married (1853) Laurie, daughter of William Barber of Booma, Northumberland. He died at Tunbridge Wells, May 24 1896; he had retired for about two years. (Monkhouse in D.N.B.)

**No. 759.** *The Remorse of Judas.*

"Then Judas which had betrayed him, when he saw that he was condemned repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying, I have sinned in that I have betrayed the innocent blood. And they said, What is that to us? see thou to that." —*Matthew XXVII.*, 3, 4.

Four figures half length; life size. Insc. 'E. Armitage, 1866.'  
Canvas, 50 by 79. Exh. R.A. and presented by the Painter, 1866.

**ARMSTEAD** (HENRY HUGH), R.A. 1828—1905.

Born in Bloomsbury, June 18 1828, son of John Armstead, an heraldic chaser of coats of arms. At eleven he left school and began to help in his father's workshop. At thirteen he went to the School of Design at Somerset House, where he took several prizes. He also studied at Leigh's Academy in Maddox Street, and in the British Museum. At eighteen he began to work for

Messrs. Hunt & Roskells, the silver workers. In this work Armstead was much influenced by Vechte, the French silver designer and chaser, who visited England about this time. He learned to chase, and when he had become the principal designer for the firm, he chased the castings from his own models. The Shakespeare Cup presented to Charles Kean, the Tennyson Cup for Ascot Races, the Faust Casket, the Prometheus Centrepiece, presented to the Royal Academy, the Packington and Outram Shields were his work. The last is at South Kensington. On the decline of such work after the death of the Prince Consort, Armstead turned to larger sculpture. He had already produced "Satan Dismayed," the "Temptation of Eve" and "Boadicea," a relief. He now designed the stone frieze of fruit, flowers and figures, illustrating the adventures of the Shirleys among the Persians in the sixteenth century, for Ettington Hall, Warwickshire, and afterwards carved eighteen oak panels in the King's Robing Room at Westminster, illustrating the Arthurian legends with the story of Sir Galahad. Then followed the marble reredos in Westminster Abbey and decorations of the Colonial Office in Whitehall. Armstead's work there included the reliefs of Government, Europe, Africa, America, Australia, and Education; Faith, Fortitude, Temperance and Obedience; and the statues of Earl Grey, Lord Lytton, the Duke of Newcastle, the Earl of Derby, Lord Ripon, Sir William Molesworth and Lord Glenelg. After seeing these works Sir Gilbert Scott allotted to Armstead the sculpture of the south and east sides of the podium of the Albert Memorial, containing eighty-four life-sized figures of musicians, poets, sculptors and painters, Italian, German, French and British, and four large bronze statues of Astronomy, Chemistry, Medicine and Rhetoric. He was elected A.R.A. in 1875, R.A. in 1879. Others of his works are: the recumbent effigy of Lord John Thynne and the bust of Archbishop Tait in Westminster Abbey; the "Entombment," a marble reredos at Hythe; the fountain at King's College, Cambridge; effigies of Bishop Wilberforce in Winchester Cathedral; Archdeacon Moore, Lichfield; Dean Close Carlisle, and Canon Webb in St. Paul's; the bas-relief of Fred Walker in Cookham Church; that of Mr. George Boyce; "David and the Lion," a low relief almost in the Assyrian manner, set up to the memory of Lord Wemyss's son in the Guards' Chapel; the monument to Street in the Great Hall of the Law Courts, the statue at Chatham of Lieutenant Waghorn, pioneer of the overland route to India; the marble doorway and metalwork in the hall of the Holborn Restaurant, and the door of the Hotel

Métropole ; the external frieze of the mechanical arts round the Albert Hall ; the Rothschild and Rosebery monuments at Willesden ; also the bronze lectern in the church in Sloane Street. Among the many busts Armstead carved was that of Sir Henry Cotton, in the Memorial Hall, Calcutta. Armstead was a devoted teacher in the Academy Schools from the time of his election to the end of his life. He died on December 4, 1905.

**No. 1929.** *Remorse.*

A woman wringing her hands and hurriedly descending a spiral stairway. Masks of snake-headed furies and a frieze of swords and serpents decorate the plinth.

Marble, 54 in. high. Exh. R.A. and Chantrey Purchase, 1903.

**No. 2054.** *Hero and Leander.*

Hero supports the body of the drowned Leander. She strains his head to her breast and looks down into his face to see if any sign of life remains. Jove's eagle, spreading his wings, stands on a rock to the left, and the stones of Hero's tower are seen on the right. A wave pattern decorates the base.

Marble bas-relief, 48 by 72. Exh. R.A. 1875, as 'The Dead Leander.' Bequeathed by the Sculptor, 1905.

**AUMONIER (JAMES), R.I. 1832—1911.**

Born at Camberwell, of French Huguenot descent. Studied at evening classes and as a young man designed flower patterns for calico printing ; when thirty years of age, he made the acquaintance of Mr. Lionel Smythe, R.A., and Mr. W. M. Wyllie, and gradually took to landscape painting. For many years he was on terms of close intimacy with Mr. James Charles, and spent nearly a year with him in and around Venice. He was an original member of the Institute of Oil Painters (now R.O.I.), and was elected a member of the New Society of Painters in Water-Colours (now the R.I.) in 1876. He was also for a time a member of the New English Art Club, the Pastel Society and the Mezzotint Society. Many of his paintings are in public galleries in England, America, and the Colonies—"A Silver Lining to the Cloud" (Manchester) ; "Sheepwashing" (Adelaide) ; "A Wide Pasture" (New Zealand National Gallery). His paintings are sincere, simple transcripts of Nature in her broader aspects, solid in technique, quiet in tone, and without any trace of seeking for effect, but they show at times a lack of power to select the typical motive and moment which reveals the personal soul of the artist in the thing painted. Failing to gain election to the Royal Academy, he withdrew his name from the list of candidates in 1902. He usually exhibited his pictures each autumn at the R.W.C. Society's

Galleries, with those of Mr. Peppercorn, Mr. J. S. Hill, Mr. Leslie Thomson, and others. He died on October 4, 1911.

**No. 1619.** *Sheep-washing in Sussex.*

In open meadow country through which runs a small stream men are engaged in washing sheep brought from a pen to the right of the stream. The washed sheep swim down the stream to the foreground and emerge from the shallows on the left. A boy and a little girl with a dog stand watching. In the middle distance is a low hill with trees and farm cottages. A flat country stretches to the distance. Signed, 'J. Aumonier ————'

Canvas, 37 by 64½. Exh. R.A. and Chantrey Purchase, 1889.

**No. 1962.** *The Black Mountains.*

A moorland landscape; the sun is setting in a stormy sky over dark hills. A gloomy valley with a cottage near a clump of trees forms the middle distance; in the foreground a few sheep are grazing on a bracken-covered common. Signed, 'J. Aumonier.'

Canvas, 47½ by 71½. Exh. R.A. and Chantrey Purchase, 1905.

**BANKS (THOMAS), R.A. 1735—1805.**

Born in Lambeth on December 22 1735, eldest son of William Banks, land steward and surveyor to the Duke of Beaufort; educated at Ross in Herefordshire. At fifteen he was placed under Mr. Barlow, an ornament carver, and served a seven years' apprenticeship. Barlow lived near Scheemakers, the sculptor, with whom Banks studied after hours. At twenty-three he entered the academy in St. Martin's Lane, and between 1763 and 1769 obtained at least three medals and premiums from the Society of Arts—for a bas-relief of the "Death of Epaminondas" (1763) in Portland stone; for another in marble of "Hector's Body Redeemed" (1765); and for a life-size model in clay of "Prometheus" in 1769, the year of the first exhibition of the R.A. In 1770 he exhibited two designs of "Æneas and Anchises escaping from the Flames of Troy" and won the gold medal of the R.A. for a bas-relief of the "Rape of Proserpine." His "Mercury Argus and Io" of 1772 procured him the travelling studentship. He reached Rome in August of that year, and remained till 1779 with the aid of his wife's portion (her name was Wootton). During his absence he exhibited two works only at the Royal Academy—a marble bas-relief of "Alcyone discovering the Body of Ceyx" in 1775, and a marble bust of a lady in 1778; but the following are reckoned as amongst the works of his Roman period:—A bas-relief of the "Death of Germanicus," bought by

Thomas Coke, Esq., of Holkham; another of "Thetis rising to comfort Achilles," possibly the original of the work now in this gallery; "Caractacus and his Family before Claudius," exhibited in 1780; a portrait of Princess Sophia of Gloucester as Psyche plucking the golden wool, in 1781; and "Love seizing the human soul in the likeness of a butterfly," which was purchased by the Empress Catherine of Russia, where Banks went in 1781, returning to London in 1782. He was elected A.R.A. in 1784, and R.A. the year afterwards. His diploma work was the "Falling Titan." His "Mourning Achilles" is also to be seen at the Royal Academy. In Westminster Abbey there are monuments by Banks to Dr. Watts, Woollett the engraver, Sir Clifton Wintringham, and Sir Eyre Coote. In St. Paul's are his monuments to Captains Westcott and Rundle Burgess, and a considerable collection of his models is to be seen in the Soane Museum. His figure of Shakespeare from the front of Boydell's Shakespeare Gallery in Pall Mall has been removed to Stratford. Other important works of his are the monument of Mrs. Petrie, in Lewisham Church, and that of Penelope Boothby, in Ashbourne Church, exhibited in 1793. Banks was also author of the statue of Lord Cornwallis at Madras, of a bust of General Coutts (for the India House), of the monuments to Bishop Newton in St. Mary-le-Bow Church, Cheapside; to Mr. Hand, in Cripplegate Church; and to Baretta, in St. Marylebone Old Church. Amongst his busts may be mentioned Horne Tooke, Warren Hastings (National Portrait Gallery), Mrs. Cosway, and Mrs. Siddons as Melpomene. His last exhibited work (1803) was a bust of Oliver Cromwell. He died February 2 1805; there is a tablet to his memory in the north aisle of Westminster Abbey. (Monkhouse in D.N.B.)

No. **1763.** *Thetis and her Nymphs rising from the Sea to comfort Achilles for the loss of Briseis.*

Alto relievo in marble, oval 37 by 46. Exh. R.A. 1784; Brit. Instit. 1806. Presented by the sculptor's daughter, Mrs. Lavinia Forster, 1845.

**BATES (HARRY), A.R.A. 1850—1899.**

Born at Stevenage, Hertfordshire June 2 1850, son of Joseph and Anne Bates. While a boy he was apprenticed as carver to Messrs. Farmer & Brindley, sculptors and marble merchants in London. He carved ornaments in many new churches and buildings in various parts of the provinces during the seventies, but in 1879 returned to London, and worked only at the shop, spending his evenings at the Lambeth School. Here for three months he was

under Dalou. He won a silver medal at Kensington with the first head he modelled from life. On Dalou's return to Paris Bates entered the Academy Schools; his career there was short and brilliant, for in 1883 he won the gold medal and the travelling studentship of 200*l.* with his relief of "Socrates Teaching the People in the Agora." After trying several arrangements for this composition, Bates saw an old workman taking his mid-day rest in Kensington Gardens and holding forth to his companions; from this the group took form; it was carried out in marble, and presented to Owens College, Manchester, by Mr. Alfred Waterhouse, R.A. The model was exhibited at the R.A. in 1884, and the marble relief in 1886. With the scholarship money Bates took a studio in Paris, and by Dalou's advice worked under the direction of M. Rodin, who when he saw what his pupil could do refused all return for his trouble. The three *Æneas* panels were modelled in Paris, and exhibited at the R.A. in 1885; they are in bronze and were acquired by Lord Wemyss. In 1887 appeared three panels from the story of *Psyche*; in 1889 the "Hounds in Leash," a cast of which is now in this Gallery; in 1890 the design for the altar frontal of Holy Trinity Church, Chelsea, a low relief representing Christ in the Sepulchre with two angels; and the same year the "Pandora" now in this Gallery. In 1892 Bates was elected an A.R.A.; he exhibited "The Story of Endymion and Selene," a panel in relief, and other works, including a door-knocker in silver. True to his early training he continued to design and execute decorations for buildings, such as the bronze panels in low relief, "Springtime" and "Harvest," on a shop in Kensington High Street; the four terra cotta high reliefs on the bakery in James Street, Victoria, and the corbel to the oriel and other decorations at the Institute of Chartered Accountants. During his last years Bates produced a statue of Queen Victoria for Dundee; a bronze bust of Lord Roberts, and the equestrian statue of that General exhibited at Burlington House in 1897, and now in Calcutta. He died at St. John's Wood, suddenly, January 30 1899. (The 'Portfolio' and 'Artist,' December 1897.)

No. 1750. *Pandora.* .

She kneels on her left knee, a carved ivory and bronze casket supported by her left hand upon her right knee; with her right hand she is about to lift the bronze catch that will liberate a multitude of evils over the world. Insc. 'Harry Bates.'

Marble, ivory and bronze, including the yellow marble base, 42 in. high. Exh. R.A., 1890. Chantrey Purchase, 1891.

No. **1767.** *Hounds in Leash.*

A young athlete crouches down holding by the leash two Danish boarhounds that spring forward after their prey. Heroic size. Plaster of the bronze for Lord Wemyss. Insc. 'Harry Bates, 1889.'

Exh. R.A. 1889 (the bronze, 1891). Presented by Lord Wemyss, 1899.

No. **1783.** *War.*

A bas-relief representing Hector's departure from Andromache; on the right the naked warrior, with helm and shield, passes up some steps under an arch leaving his wife Andromache with their child in her arms leaning against the pilaster that supports the arch on the left, and looking round after him; below, in low relief, the body of Hector dragged behind the chariot of Achilles. Sketch for the bronze in possession of Mrs. Knowles. Insc. 'Harry Bates fecit 1887.'

Plaster, 21 by 10. Presented by Mr. C. J. Knowles, 1900.

**BAYES** (GILBERT).No. **2739.** *Sigurd.*

The statuette represents the hero of William Morris's epic poem "The Story of Sigurd the Volsung"—he is here represented in the full joy of youth after he has slain the dragon which guarded a mighty treasure, ridden the fire of Brynhilde, and won the helm of aweing which he is wearing and which was part of the treasure.

He is seated on the horse Greyfell (given by Odin), and swings in his hand the dwarf wrought sword "Wrath."

His helm crest, surtout and saddle cloth bear the image of the dragon; the saddle cloth also bears in enamel the "Branstock" tree which supported his father's house and into which Odin struck the Wrath when he first gave it to the Volsung.

The fruit of the tree is emblematic of the Volsung line and the wave pattern below of the fact that all the great ones of his house were fated to die in distant lands. The other side of the saddle cloth bears the horse Greyfell and the trumpets of fame. The carved relief on the right of the marble base represents some of the principal characters in the life of Sigurd: Brynhilde the Valkyrie, one of Odin's maidens and betrothed to Sigurd, leads her horse first, then the three sons of the Niblung house who first were friends of Sigurd's and then compassed his murder whilst he slept, they are Gunnar, Hogni, and Guttorm the youngest, who slew him. Last of the line is their mother Grimhilde who worked by magic potions, first that Sigurd should forget his troth to Brynhilde and marry the Niblung princess Gudrun, then that her son Gunnar should wed Brynhilde and finally compassed Sigurd's death. All her actions were dictated by the desire to make the Niblung house mighty, but fate was stronger than she and the



Niblung house paid with the lives of all its greatest for the murder of Sigurd.

The other relief shows the body of Sigurd taken to burial amid the grief of the whole people.

Inscribed round the base in Lombardic characters—

“He who would win to the heavens and be as the Gods on high,  
Must tremble nought at the road and the place where men-folk die.”

Size, bronze figure, 28 by 8½ by 14½. Marble base, 7 by 10½ by 18½.  
Chantrey Purchase, 1910.

### **BELL (JOHN ZEPHANIAH). 1794—1883.**

Born at Dundee 1794, son of a tanner; studied at Edinburgh University, and also privately. He first studied Law, but soon turned to Art; came to London, bringing with him letters to Wilkie and others, and entered the Academy Schools, where he studied under Shee. He next visited Paris, worked in the studio of Gros, and found a patron in Lord Airlie, who commissioned him to decorate the dining room in Cortachy Castle with incidents from the lives of his ancestors. In 1825 he went to Rome, and after working there for fifteen months returned to Scotland, where in 1831 he married Miss Jane G. Hay Campbell, an Argyllshire lady. In 1833 he went to Lisbon to paint a full length portrait of the Queen Maria for the Town Hall of Oporto. On the recommendation of Wilkie in 1837 he undertook the direction of the School of Design in Manchester, an office he held for five years. He then returned to London and chiefly occupied himself in producing designs on a large scale for the decoration of public buildings. Among these were cartoons for the competition in Westminster Hall, for one of which he received a prize. He exhibited at the R.A. from 1824 to 1861. He died in South Kensington on January 28 1883.

### **No. 1392. Cardinal Bouchier urges the Widow of Edward IV. to let her Son out of Sanctuary.**

In the centre the Prince, in black, clings to the Queen, draped in deep mourning and surrounded by attendants. Towards the right foreground the Cardinal raises his hands with an appealing gesture. Near him stand other ecclesiastics and a page or acolyte. On the right, through the door of the convent hall, the halberds of a troop of soldiers on guard. On the left a servant cording a trunk.

Canvas, 52 by 69½. Presented by the painter's widow, 1893.

**BELL** (ROBERT ANNING), A.R. A.No. **2073.** *The Listeners.*

A garden enclosed by a yew hedge is seen in diffused evening light. In the foreground, a stone-edged pool shows. There are seven female figures, two standing together at the left, two nearer the spectator, one of them kneeling, the other lying full length and resting her chin on her elbows, with a small book in front of her. The remaining three are farther back to the right, standing together with arms interlaced. All are listening to a bird's song. By the artist's wish, the title is altered from that in the R.W.S. catalogue (1906), viz., "The Garden of Sweet Sound." Insc. 'Robert Anning Bell, 1906.'

Water colour on paper, 19½ by 29½. Chantrey Purchase, 1906.

No. **2478.** *Music by the Water.*

Four girls grouped among cypress trees and columns by a pool of water. One in the centre, with her back to the spectator, plays a mandolin. Two, with a roll of music in their hands, stand to the left; the fourth is seated to the right. Beyond are classic ruins and hills. Insc. 'R. A. Bell, March 25, 1900.'

Water colour on paper, 15 by 21. Exh. R.W.S., 1900. Bequeathed by Major-General Sir Matthew Gossett, K.C.B., 1909.

**BENNETT** (WILLIAM). 1811—1871.

Born near Longleat, Wiltshire; placed in the cloth trade in London but forsook it for Art. He is believed to have received first lessons from David Cox. He lived from about 1850 in a house a few doors from that of David Cox, junior, in New Park Road, Clapham Park. He was a popular teacher. He began to exhibit at the R.W.S. in 1842, and became a member in 1848. He exhibited some 378 pictures there before his death, March 16 1871. He also exhibited 18 pictures at the R.A. (1842—54). (Bryan, Graves, and Mr. W. H. Urwick.)

No. **1722.** *In Richmond Park.*

"A brotherhood of venerable trees."

Four large oaks cast a shadow across a pathway through a glade in the park. Through the archway of the trees a shepherd is seen sitting with a dog and watching his sheep grazing near a large oak brightly lit up by the sun on the other side of a hollow; to the left are oaks stag-horned at the top; over them the valley of the Thames. Insc. 'W. Bennett, 1852.'

Water colour, 14½ by 21½. Presented by Mr. E. Homan, 1899.

**BLAKE (WILLIAM).** 1757—1827.

Born November 28 1757, at No. 28 Broad Street, Golden Square, second child of James and Catherine Blake. His father, a hosier, sent him at ten to Par's drawing school in the Strand, where he drew from casts; he also collected prints of Raphael, Michael Angelo, Giulio Romano, Dürer and other masters. He began to write verse in his 12th year. At fourteen he was apprenticed to James Basire, the second engraver of that name, with whom he remained seven years. He drew in summer from the monuments in the Abbey, a study that deeply impressed his imagination, and engraved the subjects for Gough's "Sepulchral Monuments" in the winter. In the evenings he designed subjects from English History: "Joseph of Arimathea among the rocks of Albion" he engraved as early as 1773. He entered, 1778, the Academy Schools, and drew from the life, but disliked the teaching. Throughout he regarded study of outer objects as a discipline for strict rendering of visions, which beset him from his earliest years. Still living with his father he now worked for publishers, engraving after Stothard, whom he came to know, and through him Flaxman. To 1780 belongs his original engraving "Glad Day," and his "Death of Earl Godwin," the first of eleven works exhibited at the R.A. down to 1808. In 1782 he married Catherine Boucher, whose steady love and devotion were his to the end. In 1783 he printed his "Poetical Sketches." In 1784 his father died; in company with Parker, an engraver, he set up a shop for the sale of prints next door to his elder brother, who now succeeded to the hosiery business; his younger brother, Robert, lived with him, but died in 1787, and the shop was given up. The difficulty of finding a publisher for his "Songs of Innocence" drove him to the invention (revealed in a dream by Robert) of the method of reproduction employed thenceforward. Text and design were drawn on copper with an impervious liquid, the plate bitten, and both printed in relief with colour added by hand. Thus began a unique series of imaginative works, resembling mediæval illuminations in the richness and freedom of their decoration, but original in text as well as design, and capable of multiplication. The "Book of Thel" followed in 1789; the "Marriage of Heaven and Hell" in 1790 (a reconciliation of Reason and Inspiration, and criticism of Swedenborg); "The French Revolution," Book I, in 1791; "Gates of Paradise," 1793; "Songs of Experience," 1794 (antithetical to the "Songs of Innocence"). Then follow the "Prophetical Books" in which a mystical system is shadowed, combined with a

mythology of Blake's creation: "Visions of the Daughters of Albion" and "America," 1793; "Europe, a Prophecy," and "Book of Urizen" (Asia and Africa), 1794; the "Song of Los," 1795; "Jerusalem," and "Milton," 1804. Other fragments have been printed from his MSS. Meantime he had produced, through Johnson, illustrations for Mary Wollstonecraft's "Original Stories for Children" (1791), and to her "Elements of Morality," and for Young's "Night Thoughts" 537 illustrations, of which 47 were published. In 1800 he went for three years to Feltham, to be near the poet Hayley, for whom he produced some illustrations. On his return to London he settled at 17 South Molton Street, and through Cromek designed a series for Blair's "Grave." He had also produced pictures, "frescos" (*i.e.* tempera paintings) among them. The idea of one of these, the "Canterbury Pilgrims," was exploited by Cromek, through Stothard. Blake in 1809 ceased to exhibit at the R.A. (his "Last Judgment" was there in 1808) and held an exhibition of his own in 1809, for which he prepared a "Descriptive Catalogue" (reprinted in Gilchrist, Vol. II.) expressing his views on imagination and technique. In 1818 he came to know John Linnell (a faithful friend and patron), and through him John Varley, George Richmond and others. For Varley he drew the "Spiritual Portraits." In 1820 he executed his woodcuts to Thornton's "Pastorals," exquisite designs, as apt and original in method as his etchings. In the same year he moved to 3 Fountain Court, Strand. Here, in poverty and neglect that had little influence on his spirit, he wrought for a few friends. In 1823 Dr. Butts bought from him a set of coloured drawings illustrating the book of Job. A repetition of these, with some differences, was made for Linnell, who induced Blake to study the engravings of Duvet, Marc Antonio and Bonasone; and the results, so far as method is concerned, are perceptible in the tremendous "Inventions to the Book of Job." He also drew for Linnell a series illustrating the "Divine Comedy" of which only 7 were engraved and published in 1827. He worked to within a few days of his death, and died, singing, on August 12 1827. (Gilchrist, "Life and Works," 1863; enlarged, 1880; Swinburne, "Critical Essay," 1868; Ellis and Yeats, "The Works of William Blake," 1893; A. G. B. Russell, "The Paintings and Drawings of William Blake," 1907. Exhibitions of his works have been held at the Burlington Fine Arts Club (1876), the R.A. Winter Exhibitions, at Messrs. Carfax's Gallery, 1904 and 1906, and at this Gallery, 1913. There is a good collection of Blake's illustrated books at the Print Room.)

No. **1110.** *The Spiritual Form of Pitt guiding Behemoth.*

"He is that Angel who, pleased to perform the Almighty's orders, rides on the whirlwind directing the storms of war: He is commanding the Reaper to reap the Vine of the earth and the Ploughman to plough up the Cities and Towers."—Blake's '*Descriptive Catalogue.*'

A companion picture is "Nelson guiding Leviathan." These creatures doubtless typify the land and sea forces of the allies. There was a third "Spiritual Form," that of Napoleon. For the technique see Blake's "Descriptive Catalogue" of his exhibition in 1809 (Gilchrist II., 139). Insc. 'W. Blake, 1808.'

Tempera on canvas, 29½ by 24½. Gilchrist II. 237, No. 153. Purchase (Parliamentary Grant) from the Executors of Mr. Samuel Palmer, 1882.

No. **1164.** *The Procession from Calvary.*

The body of our Lord, rigid in death, and stretched upon a bier, is borne on the shoulders of four disciples, while a fifth (Joseph of Arimathea?) walks by the side leaning on a staff. The Virgin, whose hands are clasped in prayer, follows the bier. Behind her are two of the holy women. All the figures wear long straight robes reaching to the ground. On the Virgin's head is a white linen veil, which descends to her feet. Background of trees and buildings, with Mount Calvary. Blue sky streaked with horizontal clouds. Signed 'W B inv.' Probably about 1803.

Tempera on paper fixed to cardboard, 10½ by 15. Ex coll. Butts (Gilchrist II. p. 240, No. 182.) Presented by Mr. F. T. Palgrave, 1884.

No. **2230.** *David delivered out of many waters.*

"He rode upon the chernubim and did fly: he came flying on the wings of the wind" (Psalm xviii., 10).

David, his extended arms bound with cords, floats on the dark waters. Christ, with arms extended, descends from Heaven, attended by Cherubim, whose arms and wings cross in a symmetrical pattern. Insc. 'W. B.' in monogram.

Water colour on paper, 16½ by 13½. Ex. coll. Butts. Presented by Mr. George Thomas Saul, 1878.

No. **2231.** *An Allegorical Composition.*

This would be more properly described as a vision founded on Hervey's "Meditations among the Tombs." The figure of Hervey, identified like the rest by an inscription in gold letters, and accompanied by the Angel of Providence and a Guardian Angel, is seen entering the church, as he describes, and approaching the altar over a pavement of funeral slabs, one of them commemo-

rating an infant of two months. The east window of a gothic church and other architectural features form the background, but are almost covered by figures suggested by the "Meditations." At the summit in a medallion is God the Father (inscribed "God out of Christ is a Consuming Fire"), encircled by flames, with figures of "Wrath" and "Mercy" to right and left. Beneath his feet a kind of spiral staircase descends with successive biblical groups upon it. First are Adam and Eve with the serpent, then Cain and Abel, Enoch, Noah with the ark and rainbow, the mothers of Leah and Rachel, and of Rebecca; Abraham and Isaac, Aaron, David and Solomon; Jesus in transfiguration with Moses and Elias. Beneath, a Mother, with stars about her head, receives an Angel of Death with little children, and a second Angel beckons to a Father seated on the last step in the right foreground. Beside him is a Widow with children, and a Virgin standing and looking up. A corresponding group to the left includes Old Age and Infancy, a Wife floating up to meet her Husband, and a baptismal font with hovering figures of babes. Above these are a Wife floating downwards to meet her children, asking "Where is your Father?"; lovers embracing, inscribed "These died for Love," and figures of Ministering Angels. On the right, above the foreground group described, a Wife ("She died on her wedding day") greets her husband; Sophronia ("Died in childbed," one of Hervey's characters) and an Orphan are received by Protecting Angels. Here also are Recording Angels. Insc. 'W. Blake (?) Invenit.'

Water colour on paper, 16½ by 11½. Ex. coll. Butts. (Gilchrist II. 245, No. 229.) Presented by Mr. George Thomas Saul, 1878.

No. **2686.** *Oberon, Titania and Puck, with Fairies Dancing.*

To left stands Oberon with crown and sceptre; Titania has her arms around him, and in one hand a flower; before them Puck, with trefoil in his hair and vine leaves about his waist, dances, castanets in his hands; to right the fairies, Peaseblossom, Cobweb, Moth and Mustardseed dance in a ring. Bought by Cary, the translator of Dante, from Mrs. Blake, after Blake's death. (Gilchrist, I, 410.) Described, Gilchrist II, 251, No. 240.

Water-colour on paper, 18½ by 26½. Exh. Carfax Gallery, 1904. Presented by Mr. Alfred A. de Pass, in memory of Ethel his wife, 1910.

**BONE (MUIRHEAD).**

No. **2300.** *Charing Cross Station, 1906.*

Study in Charing Cross Railway Station, after the accident to the roof December 5 1905. A network of scaffolding has been set up and men are taking down the old roof for reconstruction. An elaborate drawing of the subject is in the

Print Room of the British Museum, under the title "The Great Gantry, Charing Cross", it was also etched by the artist. Insc. 'Muirhead Bone, 1906. First drawing, drawn on the spot.'

Pencil on white paper, 10 $\frac{3}{4}$  by 14 $\frac{1}{4}$ . Presented by Miss E. P. McGhee, 1908.

No. **2429.** *Demolition of St. James's Hall (Exterior).*

Demolition in 1905 of the well-known concert-rooms between Piccadilly and Regent Street, on the site now occupied by the Piccadilly Hotel. The view is from Regent Street. Signed on plate and margin "Muirhead Bone." No. 207 in Mr. Campbell Dodgson's Catalogue. Date 1907.

Dry point, 11 $\frac{1}{4}$  by 10 $\frac{1}{8}$  in. (plate mark). Presented, 1909.

### **BONINGTON** (RICHARD PARKES). 1801—1828.

Born in the village of Arnold near Nottingham, October 25 1801, son of a landscape and portrait painter, who took him at fifteen to Paris, where he copied in the Louvre, became a student of the Ecole des Beaux-Arts, and attended occasionally the studio of the Baron Gros. He won a considerable reputation in Paris, where the brilliancy of his sketching alike in oils and water colours attracted the rising Romantic School, and Delacroix has recorded the impression his work produced. His subjects include landscape and architecture, romantic genre and history. He visited Italy about 1822, and worked in Venice. By some of this work he became known in England. He died of decline at 29 Tottenham Street, London, on September 23 1828, shortly after his return from a second visit to Paris. He exhibited only four pictures at the R.A.: "A Scene on the French Coast," in 1827; and three in 1828: "Henry III. of France," a "Coast Scene," and "The Grand Canal, with the Church of La Vergine della Salute, Venice." Thirty-five of his works are in the Wallace Collection.

No. **374.** *The Column of St. Mark, Venice.*

The column supports the winged lion of St. Mark, in bronze; this and the column on the right, which supports the marble statue of St. Theodore, the first patron of Venice, are known as the *Colonne della Piazzetta*. They were brought from the East early in the twelfth century, by the Doge Domenico Micheli, and were erected in their present position by Niccolo Barattieri in 1180. The statue was placed on the column in 1329: the lion

of St. Mark, a work of later date, was carried to Paris in 1797, but restored 1816. Insc. 'R. P. Bonington.'

Canvas, 17½ by 14½. Exh. Brit. Inst. 1826. Vernon Gift, 1847.

### No. 1719. *Cheyne Walk.*

Cheyne Walk in its picturesque state before the present Embankment was built. Chelsea Old Church is seen in the distance; on the left are trees and white palings, and the houses of the terrace with their red roofs occupy the right, against a quiet evening sky. In the roadway are a brewer's dray and a horse and a cart, and groups of figures are walking by the river.

Water colour, 4½ by 7. Exh. R.A. Winter, 1873. Ex coll. William Quilter. Presented by Mr. E. Homan, 1899.

### BOUGH (SAMUEL). 1822—1878.

Born at Carlisle, where he worked for two years in the town clerk's office; he received no systematic instruction. He travelled with gipsies over the north of England sketching; in 1845 worked as a scene-painter in Manchester, and later in Glasgow, and was the painter of a "diorama" of Scotland, which had a considerable vogue. In 1852-4 he worked with Alexander Fraser. In 1855 he removed to Edinburgh, becoming A.R.S.A. in 1856, and full member in 1875. Among his most important works are "Shipbuilding on the Clyde," "Kirkwall," "Borrowdale," "London from Shooter's Hill," "St. Monans," "Winton Castle," "Arran Hill," "The Baggage Wagon," "Ben Nevis," and a "Windy Day." He died at Edinburgh in November 1878.

### No. 1936. *Holmwood, Dorking.*

A sandy cart-track leads past a hedgerow and trees across the corner of a common to a tiled cottage, where a man on a ladder is thatching a hayrick. On the left there is a pond and willow trees; some geese are leaving the water to join the rest of the flock in the foreground. Insc. 'Sam Bough, 1856.'

Canvas, 11½ by 18. ? R.A. 1857, as *Holm Wood and Common, Surrey*. Presented by the Earl of Carlisle, 1904.

### BOUGHTON (GEORGE HENRY), R.A. 1833—1905.

Born in Norfolk, December 4 1833. His family went to America in 1834, and he passed his youth in Albany, New York, where he first developed his artistic tastes. In 1853 he came to London and spent some months in the study of art. Returning to America he settled in New York, and became known as a landscape painter. In 1859 he went to Paris for two years, and finally took a studio



in London in 1861. He was elected A.R.A. in 1879, and R.A. in 1896. Landscapes, New England subjects and Dutch scenes are his chief work, and in 1885 he published, with Mr. Edwin Abbey, "A Sketching Tour in Holland."

**No. 1539.** *Weeding the Pavement.*

On the paved quay of a "Dead City" a group of women are digging out the weeds. A bank with reeds some way from the shore indicates that the silting up of the harbour has caused the decay of the place. On the left are trees and houses, and in the distance across the water are seen the buildings and ships of a flourishing port. Insc. 'G. H. Boughton, 1882.'

Canvas, 35½ by 59½ in. Exh. G.G. 1882. Tate Gift, 1894.

**BRABAZON** (HERCULES BRABAZON). 1821—1906.

"Hercules Brabazon Brabazon, the younger son of Hercules Sharpe, of Blackhalls, Durham, and of Oaklands, Battle, was born in Paris, on the 27th November, 1821. He succeeded his elder brother in the Brabazon estates, county Mayo, in 1847, and under the will of his uncle, Sir William, he took the name of Brabazon. He succeeded his father at Oaklands in 1858; he had been educated at Harrow and Trinity College, Cambridge." (Catalogue of Memorial Exhibition at the Goupil Gallery, 1906.) His chief training as a painter was the copies he made after English water-colourists, a practice he maintained to the end of his long life, and he included among these innumerable copies rapid notes of the general aspect and colour of his favourite oil paintings in the galleries of Europe, works by Tintoretto, Velazquez, Guardi, Watteau, Goya, Delacroix and others. His own early sketches show the influence of Müller, Cox, De Wint (*see* No. 2112) and other painters, and No. 2109 might be a careful study by Ruskin. As his sense of colour developed he worked more and more in the manner of Turner's later sketches, with an even freer use of body colour; the contemporary landscape painter for whom he had the greatest admiration was Claude Monet. Some of his earliest years of study were spent in Rome and its neighbourhood, and from that time onwards he passed his life in constant water-colour sketching, aiming always at freshness and directness of impression, and never elaborating his sketches afterwards. In this way he accumulated a huge store of sketches from tours in Italy, France, Switzerland, Egypt, and in one instance as far afield as India. From these tours he returned for brief intervals to his flat in 25 North Terrace near Victoria Station or to his home in Sussex.

Music divided his affections with painting; he was a tireless pianist, and musicians were among his chosen companions. It was not till he was seventy that he was induced to exhibit or sell his work, though much of it had found its way into the hands of admiring friends. In 1891 he exhibited at the New English Art Club and was elected a member. From that time to his death he was a constant exhibitor. Shortly after his appearance at the Dudley Gallery a collection of his work was shown at the Goupil Gallery, the first of a series that did much to spread his reputation. He also exhibited at several of the exhibitions of the Pastel Society and of the International Society. His vigour, as well as his pleasure in this late-won success, was maintained almost to the end, and it was only in the last two of his eighty-five years that he ceased to travel and to work. He died at Oaklands in May, 1906.

No. **2109.** *Houses at Tivoli.*

A courtyard with partly dilapidated buildings, grey and ochreous in tint, to the right. Over the wall to the left is seen the distant plain. Grey-blue sky. Insc. 'H. B. B., Tivoli.' Drawn about 1860.

Pencil and wash with body-colour on warm-grey paper, 10 by 14½. Presented by Mrs. Harvey Combe, niece of the artist, 1907.

No. **2110.** *Roses.*

Tea-roses, ranging from pink to yellow, in blue and white vase against brown background. Signed 'H. B. B.' Painted about 1895.

Body-colour on paper, 13½ by 9½. Presented by Mrs. Harvey Combe, niece of the artist, 1907.

No. **2111.** *Murcia.*

Market-place of the Spanish town in brilliant sunshine. A street opens, between white buildings, facing the spectator, and in this stands a ruddy-coloured tower. The sky is deep blue. Part of the foreground is in shadow; in the lighted part are trees, figures, and the tilt of a large wagon. Insc. 'H. B. B.'

Body-colour on warm-grey paper, 6 by 8½. Presented by Mrs. Harvey Combe, niece of the artist, 1907.

No. **2112.** *Tivoli.*

The town is seen on its height to the left against a warm evening sky. The river-bed is below to the right, with the plain beyond, and the cascades are seen on the hill-side under the town. The colour is sober tints of brown and green. The date is about 1868.

Transparent watercolour, with touches of opaque white, on white paper, 5½ by 12. Presented by Mrs. Harvey Combe, 1907.

## 20 BRABAZON—BRAMLEY—BRANWHITE.

### No. **2113.** *The Pink Palace.*

The foreground shows the mouth of a Venetian canal in shadow, with a mooring-post on either side. On the farther side of a canal crossing the first a palace front, broken by green shutters, faces the rosy evening light, and is reflected in the troubled water. Painted about 1890.

Body colour on grey-green paper, 9½ by 13½. Exh. Goupil Gallery, 1892. Ex coll. Prof. F. Brown, 1907. Presented, along with No. 2114, by Miss Clare Atwood, on behalf of a Body of Subscribers, as a memorial of Miss Ethel Parker, 1907.

### No. **2114.** *The Grand Canal, Venice.*

One side of the canal sweeps round in brilliant light towards the left; from a landing stage in shadow to the right gondolas are crossing. Painted about 1890. Signed 'H. H. B.'

Body-colour on white paper, 5½ by 10½. Ex coll. Mrs. Harvey Combe. Presented, along with No. 2113, by Miss Clare Atwood, on behalf of a Body of Subscribers, in memory of Miss Ethel Parker, 1907.

### No. **2115.** *Les Rochers Rouges.*

A bay and promontory in warm evening light, on the coast between Nice and Mentone; the sand in the foreground is in shadow. The title is written on the mount in the artist's hand. Insc. 'H. B. B.'

Body-colour on grey paper, 6½ by 9½. Presented by Mr. J. S. Sargent, 1907.

## **BRAMLEY (FRANK), R.A.**

### No. **1627.** *A Hopeless Dawn.*

"Human effort and sorrow going on perpetually from age to age. Waves rolling for ever, and winds moaning, and faithful hearts wasting and sickening for ever, and brave lives dashed away about the rattling beach like weeds for ever, and still, at the helm of every lonely boat, through starless night and hopeless dawn, His hand, who spreads the fisher's net over the dust of the Sidonian palaces, and gave into the fisher's hand the Keys of the Kingdom of heaven."—*Ruskin*.

A young wife kneels in despair beside her old mother, who has been trying to comfort her during the watches of a tempestuous night. A Bible lies open before them. Through the cottage window is seen a raging sea by the light of dawn breaking through a stormy sky. On the window-sill a candle that has burnt all night as a beacon has just flickered out. Insc. 'Frank Bramley, '88.' Painted at Newlyn in Cornwall.

Canvas, 47½ by 65½. Exh. R.A. and Chantrey Purchase, 1888.

## **BRANWHITE (NATHAN). 1813—1894.**

Born in Bristol, eldest son of Nathan Cooper Branwhite, portrait and miniature painter, and brother of Charles, of the Old Water

Colour Society. Educated by his father, whose style he closely followed, especially in small black and white portraits, executed in "British Ink." The brothers associated closely with W. J. and E. G. Müller, and their sister Rosa married the last named. Nathan's chief works were the portrait of W. J. Müller, reproduced in Solly's "Life," that of Walter Savage Landor (now in the Print Room, British Museum), and those of the brothers Cottle, Amos and Joseph. For the latter it is said he executed portraits of Coleridge and Wordsworth. The marble bust of W. J. Müller in Bristol Cathedral is also his work. (From notes supplied by his nephew, Mr. C. Brooke Branwhite).

No. **2388.** *Miniature Portrait of W. J. Müller.*

Head and shoulders to left. On the back is a label with inscription bearing signature of C. Brooke Branwhite: "An original miniature on ivory, by Nathan Branwhite, and was painted from life at the same time that he executed the three-quarter portrait in black and white, and which was reproduced in photography in Solly's 'Life of William Müller.'" The portrait seems to belong to the later part of Müller's life.

Indian ink on ivory. Oval, 2 $\frac{3}{8}$  by 1 $\frac{7}{8}$ . Presented by Lady Weston.

**BRETT** (JOHN), A.R.A. 1830—1902.

Eldest son of Captain Charles Curtis Brett of the 12th Lancers. In 1853 he was a student of the Royal Academy Schools, and in early life came strongly under the influence of the Pre-Raphaelites. John Ruskin wrote enthusiastically of one of his early pictures, "The Stone-breaker," exhibited in 1858. In the following year Brett exhibited his well-known picture called the "Val d'Aosta," in which he sought to carry out the principles of the Pre-Raphaelite painters in landscape work. From that time he was a regular exhibitor at the Royal Academy, showing highly-finished pictures of the seas and rocks encircling the English coasts, especially those of Cornwall and the south. He was elected A.R.A. in 1881, and died at Putney on January 8 1902.

No. **1617.** *Britannia's Realm.*

A wide space of calm azure sea, seen from a height and dotted with fishing boats and other vessels, reflects a summer sky of white clouds lit by a bright sun. Insc. 'John Brett, 1880.'

Canvas, 41 $\frac{1}{2}$  by 83 $\frac{1}{2}$ . Exh. R.A. and Chantrey Purchase, 1880.

**No. 1902.** *From the Dorsetshire Cliffs.*

A wide view of the sea illuminated by sunlight ; white clouds break the rays of light and cast purple shadows on the green waters. Insc. 'John Brett, 1871.'

Canvas, 41½ by 83½. Exh. R.A. 1871. Presented by Mrs. Brett, 1902.

**BRIDELL** (FREDERICK LEE). 1831—1863.

Born at Southampton. At fifteen entered the profession of portrait painter in that town, apparently without any schooling in art. His work attracted the attention of a local picture cleaner and dealer, and with him he entered into an engagement which after much labour supplied him with the means of study on the Continent. It was not till 1860 that he exhibited in London, when his picture of the "Coliseum by Moonlight" was at the R.A., and again at the International Exhibition of 1862. A visit to the Lake district in North Italy resulted in several noteworthy pictures, but unluckily for Bridell's fame most of his best landscapes were never exhibited. Among them was a scene illustrating the "Temple of Love," described in Spenser's "Faërie Queen," which Bridell is said to have painted in imitation of Turner. This was a commission from Mr. Wolff of Southampton, who bought several of his pictures and formed a collection named the "Bridell Gallery." In 1858 Bridell married at Rome the daughter of Mr. W. J. Fox, then M.P. for Oldham, a lady who herself was a painter. But he had long been delicate, and died of consumption in August, 1863.

**No. 1205.** *The Woods of Sweet Chestnut above Varenna, Lake Como.*

A wooded slope shelves rapidly towards the rocky sides of the Lake, a portion of which is seen to the left, with a boat sailing on its surface. In the foreground, to the right, is a felled or shattered chestnut tree, near which a woodman sits. Mountainous background, with blue sky crossed by drifting clouds. To the left, the crest of Monte Rosa, in rosy light, rises from the horizon. Insc. 'Fred<sup>k</sup>. Lee Bridell, 1860.'

Canvas, 22 by 59½. Presented by Mrs. Bridell-Fox (formerly Mrs. Frederick Lee Bridell), 1886.

**BRIGGS** (ERNEST EDWARD). 1866—1913.

Born January 12 1866, at Broughty Ferry, Fifeshire. Having had to abandon mining engineering owing to a weak heart, studied art under Legros at the Slade School, and became a member of the R.I. and Royal Scottish Society of Water-Colour Painters. An

expert on fishing, he published "Angling and Art in Scotland," 1912. Worked chiefly in Scotland, but also in Yorkshire as a landscape painter, but made some essays in figure subjects such as "Lady Anne Bothwell's Lament," exhibited at R.A. 1904. Died September 4 1913.

No. **2936.** *A Flood on the Ken at Earlstoun Linn.*

A study of rushing water over rock strewn river bed. Masses of dark coloured rock on left, mountains in distance. On right, rocky bank with trees close to water's edge.

Water-colour, 31 by 45. Exh. R.A. and Chantrey Purchase, 1913.

**BROCK** (SIR THOMAS), R.A.

No. **1747.** *A Moment of Peril.*

A 'red man' driving his spear at the head of a huge serpent wound in two great coils round the hind leg of his frightened horse. Insc. 'Tho<sup>s</sup>. Brock, Sculpt<sup>r</sup>., LONDON, 1880.'

Bronze, 80 in. high upon black marble base. Exh. R.A. 1881 (the plaster, 1880). Chantrey Purchase, 1881.

No. **1765.** *Sir Henry Tate.*

A portrait bust of the Founder of this Gallery. Inscribed 'Tho<sup>s</sup>. Brock, Sculptor.' Henry Tate was born in 1819. He joined a firm of sugar refiners in Liverpool; invented a method of cutting up sugar-loaves (1872), which brought him a large fortune, and came to London in 1880. He formed at Park Hill, Streatham, a collection of pictures, a selection of which he gave to the nation in 1897, along with this Gallery (see Introduction). He was created a baronet in 1898, and died in 1899.

Bronze, 20 in. high. Exh. R.A. and presented by Subscribers, 1898.

No. **1784.** *Eve.*

Eve stands with head bent forward, left hand on her breast and hair falling over back and shoulders, shading her face; a serpent coils round the base. Insc. 'Thomas Brock, Sculpt<sup>r</sup>., 1900'

Marble, 69 in. high including base. Exh. Paris Exhibition, 1900, (the plaster R.A. 1898). Tate Gift, 1900.

No. **2074.** *Thomas Gainsborough, R.A.*

Heroic size. The painter stands, looking towards the spectator's right. He wears a wig, long-skirted coat, knee-breeches, and buckled shoes. His right hand rests on some papers, placed on a pedestal which is decorated on three sides with cartouche and wreath. His left hand holds a palette and brushes. Against the

foot of the pedestal behind rests a violin wreathed with bay, and a roll of music, to indicate Gainsborough's passion for that other art. Inscribed on base, 'Thos. Brock, Sculptor, 1906.'

Marble, 7 ft. high. Exh. R.A. 1906. Commissioned under the will of Mr. Henry Vaughan 1900, and placed in the Gallery 1906.

### **BROUGH (ROBERT).** 1872—1905.

Born at Invergordon, Ross-shire. He went to Aberdeen in his boyhood and there had his schooling; in course of time he was indentured to Andrew Gibb & Co., lithographers. While serving as apprentice he studied drawing at the evening classes of the Aberdeen Art School under J. P. Fraser, painting before working hours in the morning and often by gas-light at night. One of his earliest paintings is a portrait of himself at the age of seventeen, now in the Aberdeen Art Gallery. On the day when he completed his apprenticeship, Brough abandoned lithography as a business and went to Edinburgh, and in 1891 he entered the R.S.A. Life School, where he won prizes and spent two sessions, working meanwhile at lithography, designing music covers and drawing portraits in chalk. He next went to Paris and studied under Laurens and Constant. In 1894 he returned to Aberdeen, where he painted many portraits, and ultimately came to London in 1897. In 1896 he exhibited a portrait of W. D. Ross, Esq. in the Grafton Gallery, which attracted much notice and afterwards received a gold medal at Munich. His "Saint Anne of Brittany" and "Twixt Sun and Moon" were bought for the Gallery of Modern Painters at Venice. In 1897 "*Fantaisie en Folie*," the picture in this gallery, had a considerable success at the R.A., and won a silver medal at the International Exhibition in Paris, 1900. By Brough's death, the result of a railway accident near Sheffield, British art was deprived of a promising painter.

#### **No. 1956.** *Fantaisie en Folie.*

Profile portrait of a lady in brown velvet dress, seated at table covered with brown cloth. In her right hand she holds an enamelled jewel hung from her neck by a long bead-chain; her arm is stretched out so that she may compare the tints of the pendant with the gay colouring of a Chinese-porcelain grotesque.

Canvas, 40 by 50. Exh. R.A. 1897. Bequeathed by the Painter, 1905.

### **BROWN (ARNESBY), A.R.A.**

#### **No. 1898.** *Morning.*

A woman is milking a cow in a water meadow; three more of the herd wait near; the rising sun lights up the group with a

warm glow ; other cattle and willow trees seen through morning mist. Insc. 'Arnesby Brown.'

Canvas, 48½ by 71½. Exh. R.A. and Chantrey Purchase, 1901.

No. **2738.** *Silver Morning.*

A group of cattle on raised ground, outlined in strong sunlight under a big expanse of silvery sky.

Canvas, 62 by 72. Exhibited Royal Academy and Chantrey Purchase, 1910.

**BROWN** (FORD MADDOX). 1821—1893.

Born on April 16, 1821 at Calais, where his father, Ford Brown, a commissary retired from the British Navy, had gone to live. He studied at Bruges under Professor Gregorius of the Academy ; afterwards under Van Hanselaer of Ghent, and finally at the Academy of Antwerp under Baron Wappers. While still a pupil of Wappers he exhibited in Ghent "Job and his Friends" (1837). In 1841 he sent to the R.A. "The Giaour's Confession," and in this year began his "Execution of Mary Queen of Scots." About twelve months afterwards he removed to Paris, where he spent three years in drawing from the life and studying in the Louvre. His "Parisina's Sleep" was rejected at the Salon in 1843, and shown at the British Institution in 1845. He sent to the Westminster Hall competition in 1844 his "Bringing the Body of Harold to the Conqueror," another cartoon, and an encaustic sketch, and in 1845 three frescoes including "Justice," which won praise from Haydon and others. After a short stay in Italy, where he had gone in the hope of restoring the health of his first wife (she died in Paris on the way home, 1845), Brown settled in London, 1846. He brought back with him from Rome projects for his "Wickliffe" and "Chaucer" (see under No. 2063), and designed in this year the cartoon of "Our Ladye of Saturday Night" (see under No. 2684), and prepared for a portrait of Shakespeare now at Manchester. In 1847 he began his oil sketch of the "Wickliffe" (the larger picture, finished 1861, is in the Bradford Gallery). This was exhibited at the 'Free Exhibition,' and drew from Rossetti a letter in which he spoke with admiration of the "Giaour's Confession," "Parisina," "Our Lady of Saturday Night," "Justice" and "Mary Queen of Scots," and begged that Brown would give him six months' teaching in colour (March, 1848). Brown, who was now at work on his "Chaucer," consented, and attempted to discipline Rossetti in still-life painting ; Rossetti's "Girlhood of the Virgin," completed in Hunt's studio, recalls "Our Ladye." In this year the pre-Raphaelite



Brotherhood was formed ; Brown, though an intimate of Rossetti, and influenced in his turn by him, by Millais and Mr. Holman Hunt, was never a member ; he contributed, however, to the "Germ" in 1850. In 1849 he painted "Cordelia at the Bedside of Lear" ; in 1851 the "Pretty Baa Lambs," his first 'pre-Raphaelite' work in the sense of exact study of out-of-door effect. In this year the large "Chaucer" was at the R.A., and a remarkable picture, full of pre-Raphaelite interest, was begun but never finished, namely "Take your Son, Sir," now in Mr. J. S. Sargent's possession. In 1852 "Jesus Washing Peter's Feet" (*see* No. 1394) was at the R.A. In this year Brown's masterpiece, "Work" (Manchester Gallery) was begun, to be finished in 1863 ; also "The Last of England" (Birmingham Gallery)—to be finished in 1855—his picture of most single dramatic intensity. The "English Autumn Afternoon" (finished 1854), "King René's Honeymoon" (1863-4), "Cordelia's Portion" (water-colour 1865-6 ; oil 1867-75—often confused with the earlier picture), and "Romeo and Juliet" (1867) belong to a more romantic vein. In 1878 Brown began his series of 12 historical paintings in the Town Hall, Manchester, completed March 1893. In 1887 he had returned to London, and died there on Oct. 6 1893, surviving his second wife (Emma Hill) and his son Oliver, a youth of great promise. His elder daughter Lucy married Mr. W. M. Rossetti ; his younger, Catherine, married Franz Hueffer. From 1853 onwards Brown did not exhibit at the R.A. ; in 1865 he held an exhibition at a gallery in Piccadilly, and wrote a descriptive catalogue. He was represented at the Paris Exhibitions of 1855 and 1889, at Manchester in 1857 and 1887, when he decorated the Exhibition building with colossal painted figures. A second exhibition of his works was held at the Grafton Gallery, 1896 ; a third at the Leicester Gallery, 1909. He taught at the Working Men's College founded in 1854 ; joined the William Morris firm in 1861, and designed for it till 1874. In 1891 a number of artists and admirers collected £900 to commission a picture for the National Gallery ; but this was not completed at his death, and No. 1394 was purchased instead. His cartoon of "Harold" is in the South London Gallery. (Hueffer, *Ford Madox Brown*, 1896 ; W. M. Rossetti, *Pre-Raphaelite Diaries and Letters*, 1900 ; F. G. Stephens in *D.N.B.*)

**No. 1394.** *Christ washing St. Peter's Feet.*

On the right St. Peter, in a purple tunic and green mantle, sits with clasped hands stretching his feet towards the Saviour, who, draped in a bluish grey robe, kneels to wash them in a copper

laving-dish. In the background is a table covered with a white cloth, around which the disciples sit in various watching attitudes. To the extreme left of the group at a corner of the table Judas with the money-bag before him stoops to unloosen the sandal from his foot. There are other versions of the picture, one in the Manchester Gallery. Insc. 'F. Madox Brown 1852.' Begun 1851; retouched 1856, 1872 and 1892.

Canvas, 46 by 52½. Exh. R.A. 1852; Liverpool, 1856. Presented by subscribers, 1893.

### No. 2053. *Chaucer at the Court of Edward III.*

This is a reduced version, begun in 1856 and continued 1864-68, of the large picture now in the Sydney Municipal Gallery. The following is the painter's description of the scene, (Catalogue of the Piccadilly Exhibition, 1865, cited by Hueffer, p. 71).

"Chaucer is supposed to be reading these pathetic lines from the 'Legend of Custance':—

'Hire litel child lay weping in hire arm,  
And kneling pitously to him she said,  
Pees, litel sone, I wol do thee no harm.  
With that hire couverchief of hire hed she braid  
And over his litel eyen she it laid,  
And in hire arme she lulleth it ful fast,  
And into the heven hire eyen up she cast.'

Edward III. is now old, Philippa being dead; the Black Prince is supposed to be in his last illness. John of Gaunt, who was Chaucer's patron, is represented in full armour, to indicate that active measures now devolve upon him. Pages holding his shield etc. wait for him, his horse likewise, in the yard beneath. Edward the Black Prince, now in his fortieth year, emaciated by sickness, leans on the lap of his wife Joanna, surnamed the Fair Maid of Kent. There had been much opposition to their union, but the Prince ultimately had his way. To the right of the old king is Alice Perrers, a cause of scandal to the Court, such as, repeating itself at intervals in history with remarkable similarity from David downwards, seems to argue that the untimely death of a hero may not be altogether so deplorable an event. Seated beneath are various personages suited to the time and place. A troubadour from the South of France, half-jealous, half in heartstruck admiration; a cardinal priest on good terms with the ladies; a jester forgetting his part in rapt attention of the poet. This character, I regret to say, is less mediæval than Shakesperian. Two *dilettante* courtiers [are] learnedly criticising, the one in the hood is meant for Gower. Lastly, a youthful squire of the kind described by Chaucer as never sleeping at night, 'more than doth the nightingale,' so much is he always in love. Sitting on the ground being common in these days, rushes used to be strewn to prevent the gentlemen from spoiling their fine clothes.

"This picture is the first in which I endeavoured to carry out the notion, long before conceived, of treating the light and shade absolutely as it exists at any one moment instead of approximately or in generalised style. Sunlight, not too bright, such as is pleasant to sit in out-of-doors, is here depicted. The figures in the spandrels of the arch\* symbolise the overthrow through Chaucer of the Saxon bard and the Norman troubadour."

An entry in the diary of Madox Brown dated 4 September 1847, gives the following account of the inception and progress of the picture ('Pre-Raphaelite Diaries and Letters,' ed. W. M. Rossetti, pp. 61-63).

"As the work I am at present engaged upon is the most extensive, as well as the most interesting to myself, of any that I have yet undertaken, I shall begin this book by a short retrospectory glance at the events which have led to my undertaking it.

In the summer of '45 I went to the British Museum to read Sir James Mackintosh's *History of England*, having heard that it was of a philosophical nature, with a view to select some subject connected with the history of this country, of a general and comprehensive nature. I was already wavering in my mind between two that struck me; one was 'The First Naval Victory,' and the other 'The Origin of our Native Tongue.' The former subject had first engaged my attention; but the sight of Maclise's cartoon of *Chivalry*,† and the wish to handle more luxuriant materials, afterwards changed the current of my thoughts.

In this mood, glancing over the pages of the above-named history, I fell upon a passage to this effect, as near as I can remember: 'And it is scarcely to be wondered at that English about this period should have become the judicial language of the country, ennobled as it had recently been by the genius of Geoffrey Chaucer.' This at once fixed me; I immediately saw a vision of Chaucer reading his poems to knights and ladies fair, to the king and court, amid air and sunshine.

When I arrived at Rome, from the library of the English Academy I procured the works and life of our first poet, and fortunately I found that the facts known respecting him perfectly admitted of the idea I had already conceived of the subject—to wit, Chaucer reading his poems to Edward III. and his court, bringing in other noted characters, such as the Black Prince &c. I immediately set to work; and, after many alterations and great labour, I brought the composition to its present state.

At first I had intended calling it 'The Seeds of the English Language,' and putting Wiclif on one side (as a wing) and someone else on the other, but I could find no one to suit. Gower was too poor a character; and John of Gaunt, for the harmony of ideas, would not suit—it being inappropriate to put the patron on one wing, and his protégés one in the centre and the other on the other side-compartment. I then changed my idea to that of 'The Seeds and Fruits of the English Language'; but I soon found that in doing so, after having given a place to our greatest poets, there would be none left for the prose-writers: and, little liking the trouble of cutting and contriving for them, I determined on leaving them out and calling the work the 'Seeds and Fruits of English Poetry.'"

A first sketch in line for the main composition dated "Rome, '45," exists in Mr. Fairfax Murray's collection, and is reproduced by Mr. Hueffer. Two sketches in colour were begun in Rome in

\* These do not exist in our version.

† Maclise's picture of that name is now in the Sheffield Gallery.

the same year. One of these, finished in 1851, was in the Plint collection; the other, worked upon in 1854 and 1853, was given to John Marshall. This is reproduced in Mr. Holman Hunt's "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," I., p. 124. This shows the original composition with wings (finally abandoned in the larger picture), containing groups of poets, namely Spenser, Shakespeare, Milton, Pope, Burns and Byron. About the painted Gothic framework dividing the wings from the centre a vine clammers, laden with grapes. The progress of the large work may be followed in Brown's diary till 1851, when it was hung in the Academy exhibition. The entry in the catalogue may be quoted, for, with a few variations, it fits our picture and gives a key to a number of the actors in the scene. The illustrations in Bryan's "Dictionary of Painters," and in F. Madox Hueffer's "Ford Madox Brown," are taken from the painting in the Tate Gallery.

"No. 380. *Geoffrey Chaucer reading the "Legend of Custance" to Edward III. and his Court at the Palace of Sheen, on the anniversary of the Black Prince's forty-fifth birthday.*

"He is supposed to be reciting these lines :—

"Her litel child lay weeping in hire arm," &c.

"Edward III. is seated in the dais-chair in front of Chaucer. On his left are Edward the Prince of Wales (represented in his last illness), and Johana, "The Fair Maid of Kent," his Princess; at their feet is their child, afterwards Richard II.; behind these are seated the Princess Margaret, memorable for her learning and her regard for Chaucer, and her sister the Princess Royal. Seated to the right of the King is Alicia Perrers, formerly damsel of the chamber to Queen Philippa; next to her is John of Gaunt, the patron of Chaucer. Immediately behind Chaucer is the son of John of Gaunt (afterwards Henry IV.), with his father's sword and shield; and next to him, lower down, are seen Robert de Vere, Grand Chamberlain, and the Earl of Pembroke, Edward the Third's Marshal. On the foreground, seated on rushes, are Sir John Froissart, the historian, with his tablets, and the poet Gower. In the opposite corner, Thomas of Woodstock, patron of Gower (fifth son of Edward III., and afterwards Duke of Gloucester) is seen conversing with the Lady of Bohun, who became his Duchess. Behind the Lady of Bohun, Chaucer's wife, Philippa the Picard, is represented with a red head-dress speaking to her sister, Catherine Roet, who subsequently became third Duchess to John of Gaunt. The central figure seated on the steps is a Provençal Troubadour; on either side of him are his minstrels. The Cardinal, supposed to be nuncio of Gregory XI. to the Archbishop of Canterbury in the matter of Wickliff, is directing the attention of the Countess of Warwick to the Court

Fool, who is so absorbed in Chaucer's tale as to have forgotten his calling."

The Diary yields some notes about the sitters. "Emma," (Brown's second wife) "sat for the Princess; Elliott, a pupil of Lucy's, the Cardinal; John Marshall, of University Hospital," (afterwards Professor of Anatomy at the Academy) "was the Jester; Miss Gregson, since Mrs. Lee, was the Fair Princess behind the Black Prince; her friend Miss Byne sat for the dark one, but much altered; the scoundrel (and afterwards thief) Maitland, then under Marshall's hands for operation, sat for the Black Prince. The fine woman below, looking round, was a portrait of Julia Wild, celebrated as model . . . also for black eyes; the boys were mostly portraits, but the other heads ideal chiefly." There is also a note of Deverell, (a young painter of the Pre-Raphaelite circle) sitting for the "Page" in the foreground, *i.e.* apparently the "Youthful Squire." A study was made from D. G. Rossetti for the head of "Chaucer," and Mr. W. M. Rossetti sat for the "Troubadour."

The general conception of the picture, as we have seen, grew out of the programme for the decoration of the Houses of Parliament. This scheme was directly influenced in ideas and style by the mural work done in Germany by Cornelius and his predecessors of the German Pre-Raphaelite movement. The programme laid down at Westminster included the glorification of English poets. Brown had determined, he tells us, to break, in this picture, with his dark manner. The practice of fresco in the competitions may have aided in breaking up his brown chiaroscuro. He studied the early frescoes in Florence also in 1845. He now wished to render an effect of light and open air. This idea and the beginning of the picture anticipated his acquaintance with Rossetti, Millais and Mr. Hunt, but the main work upon it proceeded concurrently with the first pictures painted on Pre-Raphaelite principles, and it probably owes something to them in minutely observed detail, technique (white ground, much transparent glazing, use of copal as medium), and in other ways. Some of the figures were painted in direct sunlight, by an adjustment of the studio windows, and the reflection of blue from the sky on upper surfaces and in shadows is introduced from open-air observation. Insc. 'F. MADOX BROWN—68.' Ex coll. Leyland, 1892; J. Bibby, 1899; Laurence Hodson, 1906.

Exh. Grafton Gallery, 1897; Brussels, 1897; R.A. (Winter), 1901. Canvas, 48½ (arched top) by 39. The frame is of the artist's design, and bears the title "Chaucer at King Edward's Castle." Purchase, Lewis Fund, 1906.

#### No. 2409. *King René's Honeymoon.*

Madox Brown's note on this subject runs: "King René was titular King of Naples, Sicily, Jerusalem and Cyprus, and father

of our celebrated and unfortunate Margaret, Queen to Henry VI. He was poet, painter, architect, sculptor, and musician, but most unfortunate in his political relations. Of course, as soon as married, he would build a new house, cover it and decorate it himself, and talk nothing but Art (except, indeed, love) all the honeymoon. It is twilight, when the workmen are gone." The King is seated upon a bench in an orchard, beside unfinished buildings. In his right hand are compasses, at his feet the plans of his house. His left hand is clasped in that of his wife, seated beside him; she turns to kiss him, with her right arm thrown round his neck. Our drawing is a tracing, by the artist, from the later of two water-colour versions. One of them was of 1863-4, the other 1864-5. An oil painting of the subject and a cartoon for Messrs. Morris belong to 1864; a cartoon in brush and sepia, 18½ by 12½ is in the Print Room, purchased at Madox Brown's sale. Insc. 'King René's Honeymoon. Painted in water colour same size as this outline. Ford Madox Brown 1864.'

Pen and ink on paper, 10½ by 6½ (to ink outline). Presented by Mr. Edmund Houghton, 1898.

No. **2410.** *Sheepshearing.*

A shepherd, stripped to the waist, kneels and holds a sheep with right hand; in his raised left hand are the shears. This is perhaps a version of the design for one of a series of tiles for Messrs. Morris; (others were "Lady with Hawk," "Cutting Trees Down," and "Sowing") dated 1862 in Hueffer's "Ford Madox Brown," p. 445. But the subject also occurs in the series of colossal figures executed by Brown in the dome of the Manchester Jubilee Exhibition of 1887, and the tracing must be connected with that. See letter of December 29 1886, in Hueffer, p. 377. Insc. 'Copy and tracing of (?) Jubilee tracing Manchester.' The action perhaps arises from a reversing of the design.

Pencil on white paper, 9½ by 11. Presented by Mr. Edmund Houghton, 1898.

No. **2411.** *Studies for "Work."*

Pencil study for an old woman carrying sandwich-boards in the picture of that name, and enlarged study for her right hand. Insc. 'F.M.B., 1855,' and 'for Work.' Notes from timetables in corner. On same sheet pen and ink study of an oriental figure with drum, insc. '(?) Samii Mahomet.'

White paper, 4½ by 6½. Presented by Mr. Edmund Houghton, 1898.

No. **2412.** *Badge for "Gillum's Homes."*

In the centre a study for a circular badge with ribbon represents a man directing a ragged boy to the Home; insc. 'Badge of Merit, Boys' Home, 41 Euston Road.' Two other studies show a boy being received at the door. Insc. 'Gillum's Homes, F.M.B.'

Major, afterwards Colonel Gillum, who was interested in the Home, was a friend and patron of Madox Brown. An advertisement of the institution appears in "Work."

Pen and ink on white paper,  $4\frac{1}{2}$  by 7. Presented by Mr. Edmund Houghton, 1898.

No. **2413.** *Arkwright's Mill* (1).

The Mill-wheel. Insc. 'Most authentic portion of Arkwright's Mill, F.M.B. (monogram), '78.' Possibly this and the following study had some connection with the project of the Manchester frescoes begun in 1878. Pencil on white paper,  $5\frac{1}{2}$  by 9.

No. **2414.** *Study for Kay's Loom.*

John Kay invented the fly-shuttle about 1733 and thereby displaced much hand labour. This led to riots at Bury, and one of Madox Brown's frescoes at the Town Hall, Manchester, represents the inventor's flight from the rioters. This is a study for the loom in the picture, which was finished March, 1890. Insc. 'F.M.B., '89.' Written across the sheet is the note "Mr. V. Maggs, bookseller, 159 Church Street, Paddington Green, W."

Pencil on white paper  $6\frac{1}{2}$  by  $7\frac{3}{4}$ . Presented by Mr. Edmund Houghton, 1898.

No. **2415.** *A Sheet of Studies.*

To the left a cow, and beginning of similar study above; to the right a little girl holding a bunch of grapes which a turkey or other large bird attempts to peck at. These studies are not known to have been used in any picture.

Pencil on white paper,  $5\frac{1}{2}$  by  $7\frac{1}{2}$ . Presented by Mr. Edmund Houghton, 1898.

No. **2416.** *Where are you going, my pretty Maid?*

A study, apparently for this subject, with a space indicated for the text. Pencil on white paper,  $8\frac{1}{2}$  by 7. Presented by Mr. Edmund Houghton, 1898.

The three following (2417-19) and Nos. 2792 and 2793 are studies, apparently by an assistant of Madox Brown, for his use in painting the fresco of the "Opening of the Bridgewater Canal." Presented by Mr. Edmund Houghton, 1898.

No. **2417.** *Diagram.*

Probably copied from a book, giving a section of the Canal. Pen and ink,  $4\frac{1}{4}$  by  $6\frac{1}{4}$ .

No. **2418.** *The Canal, with a Barge* (1).

Dated April, 1890. Pencil,  $3\frac{1}{2}$  by  $6\frac{1}{2}$ .

No. **2419.** *Study of Towpath* (1).

With notes of height of wall. Pencil,  $3\frac{1}{2}$  by  $6\frac{3}{4}$ .

No. **2684**. *Our Lady of Good Children* (Originally *Our Lady of Saturday Night*).<sup>a</sup>

Our Lady, in crimson robe, is enthroned under a dais, its back embroidered with a design of roses round a crown of thorns, against an open arcade; on her knee is the Child, whose right hand she washes over a dish of blue and brown glazed pottery held by an angel to left in green gold-patterned robe, and with bright red hair; a ewer of the same ware stands below. Behind to right on the tiled terrace of the arcade sits another angel, with the little Baptist on her knee; she holds his cross and scroll in her right hand, and folds his hands in prayer with her left. Through the arch to right the full moon rises over a bay with chalk cliffs and downs, on which sheep are pasturing; nearer, herdsmen are driving cattle. To left the view extends seawards; over the downs Joseph leads the Mother and Child on the ass; nearer, a cedar grows and stretches its branches to the other side; little robins perch and fly about the scene. This whimsical but tender return upon ancient art and a sacred subject with the homely Saturday night's washing evidently inspired Rossetti's first P.R.B. pictures, "The Girlhood of Virgin Mary" and "Annunciation," and Millais' "Carpenter's Shop"; the colouring, however, is later than these. The design was sketched at Blackheath in 1846. (See studies reproduced in Hueffer.) The cartoon was rejected at the R.A. 1847, and exhibited at the Free Exhibition of that year, at the North London School of Design and at Liverpool 1850; at New York 1857, at Philadelphia and Boston 1858, when it was damaged by rain at Washington Depôt. Work had been done upon it in 1852 and 1854-5 in hopes of selling to the dealer 'Old White,' who finally refused it. (See Hueffer, and 'Preraphaelite Diaries and Letters' passim). Here is one extract from Brown's journal.

"Oct. 22, 1854. Sunday. Up at half-past eight—bath. Worked well all day at the "Lady of Saturday"; finished the drapery, and began spoiling the heads. 23rd. Up at half-past nine—no bath—to work at the Ladye. Found part of the drapery bad, rubbed it out, heightened the seat she sits on, mended the heads again; did a great deal, but not finished yet. Anyone might be surprised to read how I work whole days on an old drawing done many years since, and which I have twice worked over since it was rejected from the Royal Academy in '47, and now under promise of sale to White for £20. But I cannot help it. When I see a work going out of my hands, it is but natural, if I see some little defect, that I should try to mend it, and what follows is out of my power to divert; if I give one touch to a head, I give myself three days' work, and spoil it half-a-dozen times over. This is invariable. Is it so with everyone? Alas! . . ."

In 1861 the spoiled cartoon was taken up again, and water-colour and pastel added between Jan. 8 and June 9 at the instance of Mr. Flint, at whose death the commission was taken over by Mr. Leathart. Insc. 'F. MADOX BROWN, 1847-61.'

30½ (arched top) by 23½. Originally chalk drawing on cartoon paper; body-colour, pastel and touches of gold added 1861. Frame of the artist's design with title and medallions of Angels and the Dove. Presented by Mr. Alfred A. de Pass, in memory of Ethel his wife, 1910



No. **2791.** *Arkwright's Mill* (2).

General view of exterior among trees; separate study of the lantern, and note of wood-surface, "all dark grain." Insc. 'Arkwright's Mill, F.M.B. (monogram), '81.'

Pencil on white paper,  $5\frac{1}{2}$  by  $8\frac{1}{2}$ . Presented by Mr. Edmund Houghton, 1898.

No. **2792.** *The Canal, with a Barge* (2).

Insc. 'The Harbour (?) 1890.' Pen and ink,  $4\frac{3}{8}$  by  $6\frac{3}{8}$ . Presented by Mr. Edmund Houghton, 1898.

No. **2793.** *Study of Towpath, with Evening Effect* (2).

Black chalk,  $4\frac{1}{2}$  by 7. Presented by Mr. Edmund Houghton, 1898.

**BROWN** (MORTIMER).No. **2896.** *Shepherd Boy.*

A youth standing with a crook under his left arm and hands clasped, looking down.

Bronze,  $62\frac{3}{8}$  high by  $21\frac{1}{2}$  wide by 21 deep. Exh. R.A. and Chantrey Purchase, 1912.

**BUNDY** (EDGAR).No. **1960.** *The Morning of Sedgemoor.*

A number of rustic soldiers are sleeping on the straw in a large barn, their rough weapons piled near them; one, with a sack over his shoulders and a sprig of oak in his slouch hat, stands sentinel, his right hand grasping a pole with a scythe bound to it, and his left on a pistol hanging from his leather belt. Another, an old man in brown cloak and iron cap, sleeps with mailed hands crossed on his sword. In the darkness of the barn may be seen a banner of royal blue. Insc. 'Edgar Bundy, 1905.'

Canvas,  $59\frac{1}{2}$  by  $49\frac{1}{2}$ . Exh. R.A. and Chantrey Purchase, 1905.

**BURNE-JONES** (SIR EDWARD COLEY). 1833—1898.

Born at Birmingham August 28 1833, son of Edward Richard Jones and his wife Elizabeth Coley, who died at the boy's birth. Entered King Edward's School 1844, and Exeter College Oxford 1852, with the intention of taking orders. Here he became a close friend of William Morris, and with R. W. Dixon and others formed a circle of ardent readers of Tennyson and other poets, with a project of forming a monastic brotherhood. In 1854 they read Ruskin's Edinburgh Lectures, heard of Rossetti and the P.R.B. for the first time, and saw Millais' "Return of the Dove" at Oxford.

Burne-Jones at this time was making drawings for a volume of *Ballads and Fairy Mythology*; in 1855<sup>8</sup> he made a tour with Morris to Abbeville, Amiens and Beauvais; (the Sunday there was 'the first day of Creation'); to Paris, where were seven P.R.B. pictures, and to Chartres. On the quay at Havre they determined to be artists. Shortly afterwards Malory's "Morte d'Arthur" was discovered, and Rossetti's drawing in the "Maid of Elfen-Mere"; one became a Bible of romance, the other a key to imagery. The *Oxford and Cambridge Magazine* was founded, a successor to the *Germ*. In 1856 he began to correspond with Ruskin, met Rossetti, and in May settled in London. In 1857 he had his first commission for two pictures of the "Blessed Damozel" from Mr. Plint, began to design for stained glass, and joined Rossetti, Morris and others in decorating the 'Union' Hall (now Library) at Oxford; his subject was "Nimue luring Merlin." Swinburne now joined the circle of friends. In 1859 Burne-Jones travelled in North Italy, finding fresh sources of inspiration to combine with that of Rossetti; married in 1860 Georgiana Macdonald; and in the same year painted his "Sidonia" and "Clara von Bork." From then till 1865 was a water-colour period, including "Laus Veneris" (1861), "Chessplayers" (1862) "The Merciful Knight" and "Wine of Circe" (1863), "Chant d'Amour" (1865). In 1864 he joined the R.W.S.; he retired in 1870. Concurrently, from 1861 and until the last, he produced stained glass designs for the Morris firm, and latterly cartoons for tapestry. In 1862 there was a second visit to Italy with Ruskin; others in 1871 and 1873 (including Ravenna). In 1877 the Grosvenor Gallery was opened. Burne-Jones, who from 1865 had painted a good deal in oil, sent to this "The Days of Creation" (first design 1871), "The Mirror of Venus" (first design 1867), "The Beguiling of Merlin" (1872-7), and five single figures. He became famous in the wider world, and a regular exhibitor here and at the New Gallery which succeeded the Grosvenor in 1888. The large "Laus Veneris" was exhibited 1878; the "Golden Stairs" and "Sea Nymph" were finished 1880, the large "Fortune" 1883, "King Cophetua" 1884, in which year the "Perseus" series and "Briar Rose" series were begun. In 1885 he was elected A.R.A. and sent in 1886 to the Academy "The Depths of the Sea," one of his finest pictures. He sent no more, and resigned in 1893, when a collection of his works was shown at the New Gallery. "The Briar Rose" series for Sir A. Henderson was exhibited at Agnews' in 1890. He worked much

from 1881 to 1890 on mosaics for Street's American Church in Rome; in 1891 illustration for the Kelmscott Press began. His last picture at the New Gallery was "Love the Pilgrim." He died suddenly on June 17 1898, at The Grange, North End Road, Fulham, where he had lived since 1867. He left an enormous number of unfinished pictures and studies, many of which were dispersed at Christie's in the following July. Exhibitions of his work were held at the New Gallery and Burlington Fine Arts Club 1898-9, and the "Cophetua" was bought by subscription for this Gallery. His fame was already established in France by various exhibitions; in 1881 he received the D.C.L. of Oxford, and honorary fellowship of Exeter College in 1882, and a baronetcy from Queen Victoria in 1894. In the Birmingham Gallery are the "Pygmalion" series (1869-79), and a large collection of cartoons, drawings and studies; at Kensington "The Mill" (1872-82) and "Cupid's Hunting Fields" (1880), the early tempera "Merlin and Nimue" (1858-9) and various cartoons. The Print Room has drawings and a book of floral designs. At Glasgow is "Danaë" (1888). (Malcolm Bell, "Edward Burne-Jones, a Record and Review," 1892 (with list of works); Lady Burne-Jones "Memorials of Edward Burne-Jones, 1904").

**No. 1771.** *King Cophetua and the Beggar Maid.*

The King sits at the foot of the golden throne, from which he has just stepped to lay his jewelled crown at the feet of the Beggar Maid, already seated as Queen upon the purple cushions.

"For thou, quoth he, shall be my wife  
And honoured for my queen."

Cophetua is in profile, and is of dark and sallow complexion, with pointed beard and a mass of dark hair; he wears a complete suit of highly ornate plate armour, and over it a mantle of bright green, lined with dull purple; his spear and shield lean against the steps of the dais on the right, and his naked sword, jewel hilted, rests between his knees. The beggar maid is poorly clad in grey, with bare arms and feet. She is fair and has light grey eyes and dull gold hair, and holds anemones in her right hand. The chair of State is raised on a flight of steps, with an open balustrade around the double seat, and the whole is covered with beaten metal work in relief of lions and other animals and patterns of an Assyrian character. Myrtle branches are seen through the rails on the left, and an orange tree laden with fruit and blossoms stands behind, where two youths lean on the coping singing from an illuminated score; they wear long gowns of red and blue, and changing green and pink. Through a partly-curtained window in the background are seen the ramparts of the castle, a stretch of forest

land and a quiet evening sky. The ballad of "The King and the Beggar Maid" is given in Percy's "Reliques of Ancient Minstrelsy;" it is mentioned in Shakespeare's *Romeo and Juliet*, *Love's Labours Lost*, and *Henry IV.*; it is also the subject of Tennyson's "The Beggar Maid." Insc. 'E. B. J. 1884'; projected 1880.

Canvas, 115½ by 53½. Exh. G.G. 1884. Presented by subscribers, 1900.

No. **2760.** *Desiderium.*

Lead pencil on white paper, 8½ by 5½. Presented by Sir Philip Burne-Jones, Bart.

No. — Thirty-five drawings and sketches.

*If Hope were not Heart should Break.*

*Venus Concordia (unfinished).*

*Venus Discordia.*

*Passing of Venus.*

*Figures in a Landscape.*

*The Story of Perseus.*

*The Temple of Love.*

*Portrait Study.*

*King Cophetua and the Beggar Maid.*

*Studies of Wings.*

*Four Designs for Kelmscott Chaucer.*

*Studies of a Head.*

*Study of a Head-dress.*

*Rape of Proserpine.*

*Masque of Cupid.*

*St. Agnes.*

*The Story of Perseus.*

*The Passing of Venus.*

*A Study of the 'Beggar Maid.'*

*Mermaid's Head for 'The Depths of the Sea.'*

*Ganymede.*

*Studies for 'King Cophetua and the Beggar Maid.'*

*The Magic Circle.*

*Sunset.*

*Fountain of Youth.*

*Study of a Wing.*

*The Song of Solomon.*

*The Meeting.*

*Hill Fairy.*

*Study of Lilies.*

*Fortitude.*

*'Spes' and 'Daphne.'*

*The Wizard.*

*Study of a Head.*

Lent by Sir Philip Burne-Jones, Bart.

No. — *The Mirror of Venus.*

A study for the picture *The Mirror of Venus*. The goddess and her nymphs are looking at their reflections in a mountain pool. The figures are rubbed in in monochrome and the landscape is green.

Canvas, 30 by 48. (Lent by the Earl of Carlisle.)

**BUTLER, LADY.** (ELIZABETH SOUTHERDEN THOMPSON).

No. 1553. *The Remnants of an Army.*

Dr. Bryden, the only survivor of the British forces under General Elphinstone massacred in the Jugdulluck Pass, is arriving exhausted at the gates of Jellalabad, January 13 1842. To the left the commandant and some of the garrison ride out to meet the fugitive; to the right is a morass.

"One man alone reached Jellalabad. Literally, one man—Dr. Bryden came to Jellalabad out of a moving host which had numbered in all some sixteen thousand when it set out on its march. The curious eye will search through history or fiction in vain for any picture more thrilling with the suggestion of an awful catastrophe than that of this solitary survivor, faint and reeling on his jaded horse, as he appeared under the walls of Jellalabad." —Justin McCarthy, *History of Our Own Times*. Vol. I., p. 256.

Insc. 'E. B. 1879'; above are the letters E. T. and a red cross in a black C.

Canvas, 52 by 92. Exh. R.A. 1879. Tate Gift.

**BUTLER** (MILDRED ANNE).

No. 1708. *Morning Bath.*

White Fantail and hooded Jacobin pigeons bathing in the water that overflows from a stone horse trough; Virginia creeper hangs from the wall behind. Signed, 'Mildred A. Butler.'

Water-colour, 28 by 20. Exh. R.A. and Chantrey Purchase, 1896.

**BUTLER** (SAMUEL), 1835–1902. (Author of "Erewhon.")

Son of the Rev. Thomas Butler, headmaster of Shrewsbury School and later Bishop of Lichfield, and grandson of Dr. Samuel Butler, was educated at Shrewsbury under Dr. Kennedy. He spent some months with his family in Italy in 1843–4 and 1848.

In 1854 he entered St. John's College, Cambridge, and in 1858 was bracketed 12th in the 1st Class of the Classical Tripos.

He then began to work amongst the poor in London as a preparation for ordination, but his doubts as to the efficacy of infant baptism finally prevented his taking Orders, and in 1859 he sailed for New Zealand.

Butler made a success of sheep farming, and in 1863 returned

to England, having sold his sheep-run advantageously. He settled at 15, Clifford's Inn, and began to study art.

In 1865 his public career as a writer on religious, artistic, social and literary subjects began with the publication of "The Evidence for the Resurrection of Jesus Christ."

This was followed in 1872 by his best known work, "Erewhon ; or, Over the Range," described as a "work of satire and imagination." This remarkable and original criticism of conventional civilization brought notoriety and fame to Butler. The book was translated into Dutch and German, but though it was followed by "Life and Habit" in 1878, several critical essays on Evolution, and "Alps and Sanctuaries" in 1881, Butler's literary fame abandoned him, and it was not until after the publication of "Erewhon Revisited" in 1901, and his death in 1902, followed by the publication of his novel, "The Way of All Flesh," which was written intermittently between 1872 and 1885, that general public attention was again centred upon his daring and original genius.

The obscurity of Butler's reputation was the result partly of the many interests amongst which he divided his energies and partly of a certain inherent wilfulness which refused to tread beaten tracks.

Butler's intense interest in such different subjects as art, natural history, money, speculation, rent-collecting and elaborate book-keeping, the composition of Handelian oratorios and fugues, the sonnets of Shakespeare and the authorship of The Odyssey, necessitating many long journeys to Canada, Sicily and Asia somewhat dissipated his energies and prevented a continuous output in any one branch of knowledge.

No. **2761.** *Mr. Heatherley's Holiday: An incident in Studio Life.*

Exhibited under this title at the Royal Academy in 1874 is Butler's most important painting. He himself maintained that his natural instinct for art was spoilt by the formal training to which he submitted himself after his return from New Zealand in 1864. A strange work, "Family Prayer," belonging to Mr. Festing Jones, is an example of Butler's untutored art.

Mr. Heatherley, who died in 1914, aged 88, the second principal of the well-known art school where Thackeray and many distinguished painters studied, founded by J. M. Leigh, Etty's only pupil in 1845, is shown, devoting his holiday moments to the repair of a skeleton ; behind, Butler has introduced studio properties and two casts, "The Discobolus" and "Ilissus," of

the Greek statues he admired so much. Butler's "Psalm of Montreal" was written in rage at finding a cast of the Discobolus put away in a lumber room of the Montreal Museum of Natural History "because it was vulgar." Butler expressed his indignation with his customary vigour to the bird-stuffer in charge, who had claimed a connexion with Mr. Spurgeon.

Then I said, . . . . .  
 "Preferrest thou the Gospel of Montreal to the Gospel of Hellas ;  
 The Gospel of thy connexion with Mr. Spurgeon's haberdashery to the  
 Gospel of the Discobolus,  
 Yet none the less he blasphemed beauty, saying,  
 "The Discobolus hath no Gospel,—  
 But my brother-in-law is haberdasher to Mr. Spurgeon."  
 "O God ! O Montreal !"

Canvas, 36 by 24. Presented by "The Representatives of the late Jason Smith, Esq.," 1911.

### **CALDERON** (PHILIP HERMOGENES), R.A. 1833—1898.

Born at Poitiers in May 1833, only son of the Rev. Juan Calderon, a native of La Mancha, sometime Professor of Spanish Literature at King's College, London. Educated in London from his twelfth year, mainly by his father. Began life as pupil of a Civil Engineer, who encouraged him to copy prints after Raphael, and persuaded the father to allow his boy to become a painter. He began to study in 1850 at Leigh's in Newman Street, working also at the British Museum and the National Gallery. When nearly twenty he went to Paris and entered the Ecole des Beaux-Arts under M. Picot. Returning to London he worked at Leigh's in the evenings. He first exhibited at the R.A. in 1853 a picture with the title—

"By the waters of Babylon there we sat down,  
 Yea, we wept when we remembered Zion."

Devoting himself for some years to portrait painting he did not exhibit regularly until after 1857, when he sent to the Academy "Broken Vows"; it was engraved and became popular. He became A.R.A. in 1864, R.A. in 1867. He won various medals at foreign exhibitions, and was made a Knight of the Legion of Honour. He was elected Keeper of the R.A. in 1887, and died at Burlington House on April 30 1898.

No. **1573**. *Renunciation*. See "*The Saint's Tragedy*,"  
 by Charles Kingsley.

"All worldly goods and wealth, which once I loved  
 I do now count but dross : and my beloved,  
 The children of my womb, I now regard  
 As if they were another's. God is witness.

My pride is to despise myself ; my joy  
 All insults, sneers, and slanders of mankind  
 No creature now I love, but God alone.  
 Oh to be clear, clear, clear, of all but Him  
 Lo, here I strip me of all earthly helps—

Naked and barefoot through the world to follow  
 My naked Lord—” *[tearing off her clothes.]*

“The Saint’s Tragedy,” Act V., Sc. I.

The saint is kneeling naked, with her hands resting on a stone altar against the wall on the right on which stands a crucifix. Her clothes lie on the ground to the left. Behind her stands a monk. Two nuns kneeling at the foot of the altar steps, and an old monk with his face hidden in his hands, assist at the act of renunciation. The scene is in a half-light from the small window over the altar. The artist had misunderstood the symbolic character of the stripping of worldly dress. Insc. ‘P. H. (in monogram) Calderon—1891.’

Canvas, 59 by 83. Exh. R.A. and Chantrey Purchase, 1891.

### CALLOW (WILLIAM). 1812—1908.

Born at Greenwich 28 July 1812, elder son of Robert Callow. Articled at the age of eleven to Theodore and Thales, brothers of Copley Fielding, for six years. He then studied in Paris for a year with Newton Fielding, a fourth brother of that family. In 1830 during the revolution he came home, but returned in 1831 and attracted attention by a water colour “View from Richmond” in the Salon. This led to his engagement as drawing master in the family of Louis Philippe. He became an Associate of the Old Water Colour Society in 1838, and a full member in 1848. In 1841 he returned to England and settled in London. His later home was at Great Missenden, Bucks. From 1835 till within a few years of his death he made sketching tours in France, Holland, Belgium, Germany, Switzerland and Italy, accumulating pencil drawings and exhibiting water colours of picturesque views and street scenes in these countries. He also exhibited between 1846 and 1881 small pictures in oil at the Academy and provincial galleries. In 1907 there was brought together at the Leicester Galleries a collection of his water colours, covering sixty-five years of working life. His remaining works were exhibited in 1909, the year after his death, at the same place ; among them were the two drawings described below. Callow was twice married ; in 1846 to Harriet Anne Smart, niece of Sir George Smart the musician. She died in 1883, and in 1884 he married Louisa Mary, daughter of Mr. Jefferay of Buckinghamshire. He died at Great Missenden,



20 Feb. 1908. (Roget; "William Callow, an Autobiography," ed. H. M. Cundall, and, preface by the latter to catalogue of the exhibition, 1907.)

No. **2435.** *Richmond Castle, Yorkshire.*

Castle to left, seen from the other side of the river, above the bridge. In the right foreground rocks and trees. Insc. 'Richmond. Oct. 3. 43. Wm. Callow.' Water colour on tinted paper, 13½ by 20½. Presented by the widow of the artist, 1909.

No. **2436.** *Grand Canal, Venice.*

Insc. 'W. Callow. Venice G<sup>d</sup> Canal. May 4/80.' Water colour on tinted paper, 9 by 12. Presented by the widow of the artist, 1909.

No. **2886.** *Album containing twenty-six Pencil Drawings of Germany, Belgium, Holland, and Austria.*

Purchased out of the Lewis Fund from Messrs. Ernest Brown and Phillips, 1912.

**CALTHROP** (CLAUDE). 1845—1893.

Born near Spalding, Lincolnshire, Dec. 1845; studied under Mr. Sparkes at Lambeth, and afterwards at the R.A. Schools, where he won the gold medal for historical painting; worked also in Paris and Rome. Among his pictures are "From Generation to Generation," the "Last Song of the Girondists," and two from the "School for Scandal."

No. **1921.** *Meeting of Scottish Jacobites.*

"Such being the state of affairs when war was declared betwixt England and Spain in 1740, seven daring Scottish Jacobites signed an association engaging themselves to risk their lives and fortunes for the restoration of the Stuart family, provided that France would send a considerable body of troops to their assistance. The Titular Duke of Perth, the Earl Traquair, Lochiel and Lovat were of the number who signed this association. The others were Sir James Campbell of Auchinbreck, John Stuart brother of Lord Traquair, and Lord John Drummond uncle to the Duke of Perth."—"Tales of a Grandfather.")

The Jacobites are seated at a long table in an oak-panelled hall hung with antlers; a deerhound sniffs suspiciously at the open door. Signed 'C. C.'

Canvas, 35 by 50. Exh. R.A. 1878. Presented by Mrs. Calthrop, 1903.

**CALVERT** (EDWARD). 1799—1883.

Born at Appledore, September 20, 1799. Entered the Navy, but left it to study art and worked under A. B. Johns at Plymouth before entering Academy schools. He became an admirer of Blake,

with Samuel Palmer, the elder Linnell, and George Richmond. His first picture sent to the Academy in 1825, "Nymphs," was much admired. He followed it by "A Shepherdess," in 1827. Milton's "Eve," in 1836, was the last picture he exhibited at the Academy. He produced many wood-cuts and plates, but destroyed much of his work, as it did not satisfy his fastidious taste. Two of his most remarkable prints are the "Cider Press" and "Christian ploughing the Last Furrow of Life." He was an enthusiastic admirer of Greek art and paid a visit to Greece, where he made many sketches. His works, figure designs with landscape backgrounds, are distinctly original and show a genuine nostalgia for primitive, classical, pastoral life. He is more akin in feeling to Keats and Maurice de Guérin in the "Centaur" and "Bacchant" than to any painter, though he doubtless owed much to Blake, especially to the Virgil wood-cuts. Occasionally his figures recall Etty, but the influence of the latter is only external and not for good. Calvert studied and analysed the colour of Titian, Veronese, and Tintoret. He admired Poussin and was enthusiastic in his praise of Ingres. There is a certain affinity between Calvert and Puvis de Chavannes, though Calvert's was a slight miniature talent compared with that of Puvis. He died on July 14, 1883, at Hackney.

No. **2883.** *Elemental Life.*

A classic landscape with hills and clumps of trees suffused with the light of dawn. On the left is seen the back of a woman seated on a rock, leaning her arm on the shoulder of a man, and on the right a woman is dimly seen asleep on the turf.

Water-colour, 6½ by 10½. Presented by Mr. S. Calvert, 1912.

No. **2884.** *Portrait of Mrs. Calvert.*

Three-quarter face of a lady with dark hair and ringlets, looking towards the left.

Black chalk, 9½ by 7½. Presented by Mr. S. Calvert, 1912.

No. **2885.** *Portfolio containing the Early Engravings of Edward Calvert.*

Eleven proofs on India paper, from the original blocks.

Presented by Mr. S. Calvert, 1912.

**CAMERON** (DAVID YOUNG).

No. **2428.** *The Admiralty.*

The front of the Admiralty offices in Whitehall. Inscribed 'D. Y. C.' on plate, 'D. Y. Cameron' on margin. No. 122 in Mr. Wedmore's catalogue. Date 1899.

Etching, 7½ by 5½ (plate mark). Presented, 1909.

**CAMPION** (GEORGE B.). 1796—1870.

A water-colour painter, chiefly of topographical but occasionally of genre subjects. In 1834 he became a member of the New Water Colour Society (now the R.I.), where several hundreds of his works appeared; he also exhibited at the British Artists. He was for some time drawing master at the Woolwich Military Academy, but retired to Munich and died there. He was author of "The Adventures of a Chamois Hunter," of "W. H. Mason's New Drawing Book of Sketches from Brighton Beach," lithographs in 6 parts, Brighton, 1840, and of notes on German art in the "Art Journal." There are two water-colours by him at Kensington.

No. **2406.** *Guards.*

A lithograph, illustrating various uniforms. From left to right, the uniforms are those of the Battalion Companies of Footguards, the Grenadier Companies of Footguards, the Household Cavalry, and Trumpeters of the last. The date would be 1825-30. Insc. with the above title, and signed 'G. B. Campion.'

5½ by 9½. Presented by Mr. Edmund Houghton, 1898.

**CARTER** (HUGH). 1837—1903.

Born in Birmingham 4 March 1837, son of solicitor to the London and North Western and Midland Railway Companies who was at one time Member of Parliament for Coventry. Carter studied for a short time at Heatherley's School and afterwards with J. W. Bottomley, Alexander Johnson, Topham and John Phillip. He also worked at Düsseldorf under Von Gebhardt. Among his pictures were "Music hath Charms" and "The Card Players," both from Westphalian peasant life, exhibited at the R.A. in 1872 and 1873, where he was a regular exhibitor from 1859. He painted many pictures of Dutch peasant life and also a large number of portraits. He also worked in pastel and water colour, and was for twenty years a member of the R.I. He joined the Institute of Oil Painters, and latterly the New English Art Club. He died 27 September 1903. (From notes supplied by the painter's son.)

No. **1955.** "*The Last Ray.*"

An old Scotch woman in a mitch sits in the window seat of her cottage to take advantage of the last rays of light. Peering through her horn spectacles, she snips the thread with a large pair of shears. Painted in Scotland about 1878. Insc. 'H. Carter.'

Canvas, 24½ by 29. Presented by Mrs. Carter, 1905.

**CARTER** (SAMUEL JOHN). 1835—1892.

Born at Swaffham, Norfolk, 1 March 1835. In his boyhood he made drawings and studies of animal life on the heath and fields of Mr. Anthony Hammond, of that county. He entered the Norwich School of Design when he was thirteen for one year. Afterwards he made drawings and portraits of animals for many of the neighbouring gentry. At 18 he came to London and entered the R.A. Schools, where he won a medal for drawing from the antique, but was unable to remain long there. He then devoted his time to animal painting, and studied deer in the Highlands and on Exmoor. He began to exhibit at the R.A. in 1857, and was a member of the Institute of Painters in Oil Colour. He died in London 1 May 1892.

**No. 1559.** *Morning with the Wild Red Deer; or The Royal Couch.*

Just awakening on a sloping moor are a stag, hind and calf; on the right others of the herd are seen. A hill on the left shows faintly through morning mist. Insc. 'Saml. Carter, 1876.'

Canvas, 57 by 93½. Exh. R.A. 1876. Tate Gift, 1894.

**CATTERMOLE** (GEORGE). 1800—1868.

Born at Dickleborough near Diss in Norfolk 8 August 1800; before the age of 14 he was placed by his father, a man of independent means, with John Britton the antiquary, and like his elder brother Richard he executed drawings for Britton's "Cathedral Antiquities of England." From 1819 to 1827 he exhibited a few works at the R.A. In 1822 he was elected an associate of the Old Water Colour Society, and in 1833 a full member. Beginning with drawings of ancient Architecture, he soon began to people the remains of feudal times with incidents of history or romantic adventure. Cattermole withdrew from the Water Colour Society in 1850, much to the regret of his brother members, who offered him the presidency about this time, but he considered that the conditions of exhibition hampered him in planning his works, and he desired to devote himself more to oil painting. In 1830 he had travelled in Scotland, making sketches afterwards utilized in the volume called "Scott and Scotland." In 1834 appeared a little book of wood cuts after Cattermole called "The Calendar of Nature," mostly landscapes; in 1836 he illustrated Thomas Roscoe's "Wanderings and Excursions in North Wales"; in 1840-1 Dickens's "Master Humphrey's Clock," "Barnaby

Rudge," and "The Old Curiosity Shop"; in 1841 appeared "Cattermole's Historical Annual," illustrating "The Great Civil War of Charles I and the Parliament"; the second volume, "Heath's Picturesque Annual," was produced in 1845, the literary part by Richard, the artist's brother; in 1846 appeared "Evenings at Haddon Hall," with letterpress by Baroness de Calabrella. Cattermole also illustrated J. P. Lawson's "Scotland Delineated" and S. C. Hall's "Baronial Halls of England," and published a work "Cattermole's Portfolio of Original Drawings," in which he used Hullmandel's process of lithotint, as perfected by himself and J. D. Harding. As a young man he was a good whip and fond of driving stage-coaches. He visited Gore House, and mixed with the fashionable world which gathered round the Countess of Blessington and Count D'Orsay, living in chambers in the Albany that had been occupied by Byron and by Bulwer Lytton. He refused a knighthood in 1839. In the same year he married Clarissa Hester Elderton, and took a house at Clapham Rise. He numbered amongst his friends Browning, Dickens, Landseer, MacIse, Macready, Stanfield and Thackeray. A number of letters passed between him and Charles Dickens, and he was a member of the latter's amateur theatrical company. In September 1863, shortly after the death of his youngest daughter, he lost his eldest son, an officer in India. This plunged him into a depression from which he never recovered. He retired entirely from society, and died on July 24 1868. At the French International Exhibition, 1855, he received one of the two médailles d'honneur awarded to English artists; in 1856 he was elected a member of the Royal Academy of Amsterdam and of the Society of Water Colour Painters of Brussels. (D.N.B. and Bryan.)

**No. 1721.** *A Castle Entrance.*

A stone gateway which forms the entrance to the castle is shown on the right, approached by a bridge across a moat in which the castle wall and the bridge are reflected. The towers are relieved against a bright cloud and a blue sky. Signed with monogram.

Water colour, on brown paper, heightened with white, 19½ by 14½. Presented by Mr. E. Homan, 1899.

**No. 1730.** *Charcoal Study for a Landscape.*

A mountain torrent rushing out of a tarn.

Charcoal, 12 by 17. Bequeathed by Mr. John Henderson, 1879.

No. **1731.** *A Scene of Monastic Life.*

Soldiers and monks listening to a reading in a chapel.

Charcoal, 12 by 17. Bequeathed by Mr. John Henderson, 1879.

No. **1732.** *A Scene of Monastic Life.*

A Cardinal seated on a chair of state points with the little finger of his right hand to a passage in the large book open on his knees; ten monks are in attendance.

Charcoal, 12 by 17. Bequeathed by Mr. John Henderson, 1879.

No. **1733.** *Charcoal and Sepia Study for a Landscape.*

A square ruined tower stands on the opposite bank of a river that runs through a thick wood; armed mounted men are crossing the ford at its foot.

Charcoal and sepia, 12 by 16½. Bequeathed by Mr. John Henderson, 1879.

**CHAMBERS** (GEORGE). 1803—1840.

Born at Whitby, the son of a poor seaman of that town; he went to sea at ten years old. During his apprenticeship on board a trading sloop, he gave evidence of his talent by making sketches of shipping for the amusement of the seamen. The master to whom he was apprenticed was so well pleased with his attempts that he cancelled his indentures in order to allow him to devote himself to painting. At Whitby he became a house painter, and used his leisure time in taking lessons from a drawing master of the name of Bird, and in painting small pictures of shipping for which he found a ready sale. Going to London three years later, he obtained an introduction to Thomas Horner, who employed him for seven years in painting the panorama of London at the Colosseum, Regent's Park. He was also engaged as scene-painter at the Pavilion Theatre. Here he attracted the notice of Admiral Lord Mark Kerr, who became his patron, and procured him an introduction to King William IV. He was elected associate of the Water Colour Society in 1834, and full member in 1836; but his strength gave way, and he died in 1840. There are three pictures of naval engagements by him in the Painted Hall at Greenwich Hospital, the "Bombardment of Algiers," the "Capture of Portobello," and a copy of West's "Destruction of the French Fleet at La Hogue;" and five belonging to the Victoria and Albert Museum, South Kensington—"A Windy Day," "On the Thames," "Sunderland Harbour—Moonlight,"

"Old Man-of-War at Anchor—Boat in a Gale," (1837), and  
 "Rocky Shore with dismantled Vessel," (1838).

No. 1966. *Dutch East Indiamen weighing their Anchors.*

On a choppy sea a gleam of sunshine breaking through a cloudy sky lights up the bows of a three-masted sailing vessel riding at her moorings with her top masts housed; on the right another loosing sail is getting under way, one of her anchors just appearing above water. There is a strong breeze blowing and a school of porpoises gambols in the broken water on the right.

Canvas, 37½ by 53½. Ex coll. W. H. Bradley; Lewis Fund Purchase, 1905.

**CHANTREY** (SIR FRANCIS LEGATT), R.A. 1781—1841.

Born 7 April 1781 at Norton, Derbyshire, son of a carpenter and small farmer at Jordanthorpe near Sheffield, who died when his son was 12 years old. The boy had been taught only in the village school, and soon entered upon the work of life in the shop of a grocer at Sheffield. In his sixteenth year he was much attracted by the shop window of a carver and gilder named Ramsay, and became his apprentice for seven years. J. R. Smith the mezzotint engraver encouraged him and taught him to draw portraits in coloured chalks. A statuary and stone mason taught him to carve, and Sam James, son of Sam Arnold the musician, taught him oil painting. Thus equipped he opened a studio at 24 Paradise Square, Sheffield, and advertised in the Sheffield "Trio," 22nd April 1802, that he would execute portraits in crayons and miniatures from 2 to 3 guineas each at that address. He is said to have tried his fortune both in Edinburgh and Dublin before he came to London, where he studied for a short time in the R.A. Schools. At this time he made his living by wood-carving for a German furniture dealer named Bojaart, and long afterwards recognised, as his own handiwork, the table at which he was dining in the house of Samuel Rogers, the poet and banker. A marble bust of the Rev. J. Wilkinson for the Parish Church of Sheffield was the first that he chiselled. He executed the colossal busts of Admirals Howe, Duncan and St. Vincent for Greenwich Hospital at 10*l.* each. His pecuniary difficulties were solved by his marriage to Miss Wale, his cousin, for she brought him a small fortune which by his exertions in portrait sculpture he increased to wealth. His most celebrated work is the "Sleeping Children," in Lichfield Cathedral (1817). In the National Portrait

Gallery are his busts of Scott, West and Canning, and a medallion of Kirke White. His statues of Wellington, Pitt and George IV. are to be seen at the Royal Exchange, Hanover Square, and Trafalgar Square respectively. In 1815 he was elected A.R.A., and R.A. 1818. In 1819 he travelled in Italy for the first time. He was knighted in 1835. He was D.C.L. of Oxford, honorary M.A. of Cambridge, F.R.S. and F.S.A. He died suddenly of spasm of the heart on 25 November 1841, and was buried in his native village in a tomb he himself had prepared. He bequeathed the reversionary interest, after the death of his widow, in the bulk of his estate to the Royal Academy under certain terms, a sum to be spent each year in the purchase of works of art to form a national collection. These are now housed in this gallery as the Chantrey Collection. (D.N.B.)

No. **1591.** *Portrait of the Artist.*

Seen to the waist, turned to the right, his face looking out of the picture, he holds a chalk-holder in his right hand and leans over his drawing; he wears a green coat. When in the possession of Lieut.-Col. F. Cunningham, this picture was lent to the National Portrait Exhibition held at the South Kensington Museum in the year 1867. In the N.P.G. are a portrait of Chantrey by himself in black and white, and a painting by Thomas Phillips.

Canvas, 29½ by 24½. Chantrey Purchase, 1894.

No. **1950.** *A Reclining Nymph.*

Statuette in baked clay, 5 by 10 in. Presented by Miss Tye, 1904.

No. ——. *Three Ivory Modelling Tools.*

Used by Sir Francis Chantrey. Presented by Mr. Lawson Booth, 1904.

**CHARLES (JAMES).** 1851—1906.

Born in Warrington. In London he studied first at Heatherley's, then at the R.A. Schools from 1873, and later at Julian's in Paris. He was one of a group of English students influenced at that time by the French "open air" movement, who devoted themselves to the study of natural lighting, and in the words of Mr. George Clausen, "some of us, who have gained wider recognition than ever was his, feel gratefully how much they owe to his influence and example." He exhibited his first picture at the Academy in



1875, and continued to show there till 1904<sup>2</sup>. He also exhibited frequently at the Grosvenor and New Galleries, and at the New English Art Club. His address in the earlier years is Chelsea, but in 1888 he settled near Chichester, and most of his work after that date was painted in the immediate neighbourhood of his home. Towards the end of his life he visited Italy, and produced at Capri some remarkable studies of light and colour with a perceptible broadening of his vision. His carefully studied scenes of English rustic life attracted little notice during his life-time. The chief collection of his work, including landscapes, figure-subjects and portraits, was formed by Mr. Maddocks, the donor of No. 2119, and dispersed at Christie's April 30 1910. A few of his pictures were shown in the Old Masters' Exhibition (1907), following on his death in 1906, and in February 1907, a selection of the works remaining in his studio was shown at the Loicestor Galleries at the instance of Mr. Clausen and other friends.

**No. 2119.** *Will it Rain?*

An old woman in black bonnet, lilac apron and cream coloured and scarlet shawl stands, basket on arm, in front of her cottage in the village street. With puckered face she looks at the sky, and hesitates to open her green umbrella. The cream and scarlet of her shawl are echoed in the comb and feathers of a cock, the plaster of the cottage, the geraniums and fuchsias in its window. Insc. 'J. Charles, 1887.'

Canvas, 17½ by 13½. Presented by Mr. John Maddocks, 1907.

**No. 2122.** *Studies of Sheep.*

Pencil on white paper, 8½ by 10½. Presented by Prof. F. Brown, 1907.

**No. 2123.** *In the Hayfield.*

A field with haycart and stacks. Above are separate sketches of haycart. Pencil on white paper, 8½ by 10½. Presented by Prof. F. Brown, 1907.

**No. 2124.** *Heads and Groups of Figures.*

Pencil on white paper, 8½ by 10½. Presented by the Widow of the Artist, 1907.

**No. 2125.** *Landscape and Figures.*

Two landscape notes, one of a Mill; a Girl reading; a note of a group. Pencil on white paper, 8½ by 10½. Presented by the Widow of the Artist, 1907.

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\* In Mr. Graves's useful list of exhibitors at the Academy the work of Charles appears, by a slip, partly under the name of "John" Charles.

No. **2126.** *A Country Road.*

Pencil on white paper, 3 by 9. Presented by the Widow of the Artist, 1907.

**CLARK** (JOSEPH).No. **1593.** *Mother's Darling.*

A young mother in a black dress with beads around her neck and a Greek Cross brooch leans with clasped hands over her sick child. Insc. 'J. CLARK, 1884.'

Canvas, 19½ by 15. Exh. R.A. and Chantrey Purchase, 1885.

No. **1610.** *Early Promise.*

The young artist leans against a table covered with green cloth, where he has been drawing a horse in water-colours. On his chair is his portfolio of studies, which an old clergyman and his daughter are admiring. Insc. 'J. CLARK, 1877.'

Canvas, 30 by 24½. Exh. R.A. and Chantrey Purchase, 1877.

**CLAUSEN** (GEORGE), R.A.No. **1612.** *The Girl at the Gate.*

A girl stands at the gate of a cottage garden, looking out with an anxious face; she wears a blue check cotton dress and white apron. Insc. 'G. CLAUSEN, 1889.'

Canvas, 66½ by 53½. Exh. G.G. and Chantrey Purchase, 1890.

No. **2259.** *The Gleaners Returning.*

Two women—one old, one young—and a girl, laden with gleanings, are walking along a dusty road bordered by thin trees. The afternoon sun shines on them through the trees and is reflected back upon them from the road. Insc. 'G. Clausen 1908.'

Canvas, 25½ by 32½. Exh. R.A. and Chantrey Purchase, 1908.

**COCKRAM** (GEORGE).No. **1707.** *Solitude.*

The waves break towards the pebbled shore; sea-gulls collect upon the wide stretch of wet sand that reflects the grey clouds and the restless sea. Signed, 'George Cockram.'

Water-colour, 26 by 51. Exh. R.A. and Chantrey Purchase. 1892.

**COLE** (GEORGE VICAT), R.A. 1833—1893.

Born at Portsmouth April 17, 1833. He studied landscape painting under his father, George Cole, an early member of the "British Artists," and worked with him on the Teign, the

Dart and the Moselle from 1849 to 1854. In 1852, when nineteen, he exhibited at the British Institution and the Suffolk Street Galleries. The next year, 1853, he exhibited two pictures at the R.A. He was elected R.B.A. in 1859. His "Harvest Time," of 1860 obtained a silver medal from the Society for the encouragement of the Fine Arts. Living at Abinger in Surrey, he painted many pictures of that county, with blue distances and yellow cornfields. In 1868 he came to live in Kensington. He became A.R.A. in 1870, and R.A. in 1880. His last ten years were devoted to a series of the Thames "from source to sea." The task was nearly completed, when he died at Campden Hill House on April 6, 1893. ('Life and Paintings' by Robert Chignell.)

**No. 1599.** *The Pool of London.*

A principal feature is a large ocean-liner getting up steam, and pouring out a volume of black smoke which darkens the sky to the left. Nearer are two barges, on one of which sail is being hoisted; and in the immediate foreground is another, laden with rusty anchors and chain-cable, on which a man is stirring a cauldron of pitch over a fire. The right is filled with a varied mass of shipping, conspicuous being a tug with coal barges in tow and two fully-laden hay barges. Through the masts the Tower of London and river-side buildings are visible. Insc. 'VICAT COLE, 1888.'

Canvas, 74½ by 120. Exh. R.A. and Chantrey Purchase, 1888.

**COLLIER** (HON. JOHN).

**No. 1616.** *The Last Voyage of Henry Hudson.*

"The great navigator made his last voyage to the Polar Seas in 1610. In the summer of 1611 his crew mutinied, and set him adrift in an open boat with his son John Hudson, and some of the most infirm of the sailors.

They were never heard of more."

In a desolate Arctic scene the grey-bearded navigator, in his furs, sits in the stern of an open boat grasping the tiller in his left hand; his glassy eyes staring straight out before him. A boy dressed in a light brown suit sits at his father's feet and looks up appealingly into his face. To the left, a sick shipmate in the bottom of the boat draws up to his chin the skin of a polar bear.

Canvas, 83½ by 71½. Exh. R.A. and Chantrey Purchase, 1881.

**COLLINS** (WILLIAM), R.A. 1788—1847.

Born in London September 18 1788, son of a picture dealer in Great Titchfield Street, a native of Wicklow, and friend of George

Morland, who allowed Collins to watch him painting. From 180 to 1814 he was a student and exhibitor at the R.A.; in the last year he was elected A.R.A. and R.A. in 1820. His first patron was Mr. Lister Parker, who bought his picture of "Boys with a Bird's Nest," exhibited at the R.A. in 1809. He became the chief support of his family in 1812, when he lost his father. But he early found valuable patrons in Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont and Sir Robert Peel. He exhibited 121 pictures in forty years at the R.A., chiefly landscapes with incidents of ordinary life. He painted also a few portraits, and latterly religious subjects; "Our Saviour with the Doctors in the Temple," 1840; and "The Two Disciples at Emmaus," 1841. In 1817 he visited Paris; made a tour in Holland and Belgium in 1828; and was for a short time at Boulogne in 1829. In 1836 he went to Italy for nearly two years; to Germany 1840, to Shetland 1842, with results for his painting. He died in London February 17 1847. (Art Union Monthly Journal, April 1847. "Life" by his son, 1848.)

**No. 352.** *The Prawn Catchers.*

Boys fishing for prawns on the sands at low water; in background to left, a small fishing village. Insc. 'W. Collins 1838.'

Wood, 17 by 22½. Exh. R.A. 1831. Purchased by Mr. Vernon at the sale of Sir F. Freeling's pictures. Vernon Collection, 1847.

**No. 1910.** *Cromer Sands.*

In the foreground two fisher lads and a spaniel lit up by the last rays of the sun, setting over the sea to the right. Long shadows are cast across the wet sand and the pools left by the tide. Fishing boats are drawn up on the beach near a wooden jetty on the left, and over the cliff are seen the tower of the church and red roofs of the village. Insc. 'W. Collins 1846.'

Canvas, 38½ by 50. Bequeathed by Lord Cheylesmore, 1902.

**No. 1912.** *Sunday Morning.*

A grey pony saddled with a pillion is waiting near the gate of a farmyard, ready to carry to church an old lady in black, who descends the steps from a thatched cottage on the right. She leans on the arm of a young man, and is assisted by a girl on her right, while a boy places a chair as mounting-block. Other children are grouped round the pony. Through the gate the parson and villagers wend their way along a woodland path to a church in the distance. Possibly *Sunday*, R.A. 1836.

Canvas, 32 by 42. Bequeathed by Mr. Charles Gassiot, 1902.

**COLLINSON** (JAMES). 1825 ?—1881.

Exhibited first at the Academy as a youth in 1847 "The Charity Boy's Début." He came into the circle of the Pre-Raphaelites; under their influence "made up his mind to cut the Wilkie style of art for the Early Christian," and became one of the seven members when the Brotherhood was formed in 1848. He contributed to the "Germ", and the etching No. 2421 was an illustration to his poem "The Child Jesus" in the second number. In 1851 he painted his most important picture "Incident in the Life of St. Elizabeth of Hungary." His gentle religious spirit led him to the Roman Church, and he spent the years 1852-4 with a religious order, giving up his connection with the P.R.B. He exhibited at the Academy till 1870 and also at the British Institution and British Artists, of which society he was a member from 1861 till 1870.

No. **2421.** *The Child Jesus.*

The Child Jesus with crown of blossoming thorn is seated on a rock upon a beach with cliffs and a hill-town behind. He holds, and a child Baptist standing by him also holds, a cross with banneret inscribed "Ecce Agnus Dei" ("Behold the Lamb of God"). To the left a girl kneels and holds an infant to embrace Him. Three other children complete the group, one of them kneeling to kiss His hand. Insc. on margin, "James Collinson, 1850." Underneath are printed the words "Ex ore infantium et lactentium perfecisti laudem" ("Out of the mouth of babes and sucklings thou hast perfected praise"). The word "Proof" is also printed under the plate.

Etching, 4 by 6½ (to boundary line). Presented by Mr. Edmund Houghton, 1898.

**COLTON** (WILLIAM ROBERT), A.R.A.No. **1766.** *The Girdle.*

Life-size figure of a woman seated upon a large cushion covered by a brocaded robe, and about to clasp a girdle round her waist. Insc. on plinth 'W. R. COLTON, 1898.'

Bronze, 52 in. high. Exh. R.A. and Chantrey Purchase, 1899.

No. **1928.** *The Springtide of Life.*

Marble group of young girl sitting on a rock supporting her little brother as he stands beside her, and bends forward watching the waves splashing around them. Insc. 'Colton 1903.'

Serravezza marble, on base of Siena marble, 54 in. high. Exh. R.A. and Chantrey Purchase, 1903.

**CONSTABLE** (JOHN), R.A. 1776—1837.

Born at East Bergholt, Suffolk, June 11 1776, son of Golding Constable, a well-to-do miller; educated from seven years at a boarding school, then at Lavenham and at the Grammar School, Dedham; intended first for the Church, but entered his father's business for about a year at eighteen. His bent for painting, however, was strong; he sketched with his friend Dunthorne, a plumber and glazier, and was encouraged by Sir George Beaumont of Coleorton, whose mother lived at Dedham. Sir George lent him Girtins to copy and his favourite Claude (Nat. Gallery No. 16), and induced his parents to send him to London in 1795. Here he was encouraged by Joseph Farington, a pupil of Wilson, and J. T. Smith etched some of his sketches of cottages, and taught him that art. At the end of 1797 he returned home to take the place of an old clerk; but returned, and on Feb. 4 1799 was admitted to the Academy Schools. Helped by Farington and Reinagle he took to portrait painting but his real taste is shown by his purchase with Reinagle of a Ruysdael which he copied. He was at Ipswich in 1799, at Helmingham in 1800, in Derbyshire 1801. In 1802 he sent a landscape to the R.A., and was praised by West, who told him to remember that "light and shadow never stand still," and that "darks should be those of silver, not of lead or slate." He painted altar pieces for Brantham and Nayland in Suffolk (1804 and 1809), but threw himself as far as possible into landscape, and already in 1802 was sure that "there was room enough for a natural painter." He won a friend and patron in the Rev. John Fisher, nephew and chaplain of the Bishop of Salisbury, and some others shared his own confidence in his powers, but he sold no picture to a stranger till 1814. When he was 38 his earnings were still chiefly from portraits and copies, after Reynolds, among others. He sent to the R.A. in 1806 a drawing of the Victory at Trafalgar from sketches made in 1803, and in 1807 drawings of the Lake Country, showing the influence of Girtin; but he never painted pictures from that scenery, which "oppressed him"; he felt he could "paint his own places best," and was rooted in the flats at Dedham, with its trees and slow river "escaping from milldams, over willows, old rotten planks, slimy posts and brickwork." "A good thing," he thought, "was only done once"; an artist should bring out of nature something fresh, like a patent; "natural" to him meant that grass was green, water wet, light a moving and sparkling element, shadow the constructor of space and ~~solemniser of feeling; truth of~~ tone

was implicated for him in his feeling for nature, and barred such licences as Turner took. My "Lock" is now on my easel; it is silvery, windy and delicious; all health, and the absence of everything stagnant"; "My last landscape . . . is one of my best in colour, fresh and bright, and I have pacified it into tone and solemnity." These are the aims towards which he worked; to render the splash of light he developed a free use of the palette knife; and pushed sometimes to the limits of paint in the sparkle of wet light that was called "Constable's snow"; he reached the goal of freshness more surely in his sketches than in his finished pictures. His big preparatory six foot sketches (Vaughan Bequest at Kensington) give the essence of this modern art. It was only gradually he gained such freedom, at least in his larger pieces; he developed slowly, and the appreciation of his work more slowly still. In 1815 the "Boatbuilding" (at Kensington), and even in 1820 the "Flatford Mill" (N.G. 1273) show a certain smallness in scale of handling and awkwardness of arrangement; the "Hay Wain" (R.A. 1821) is a great advance on these (see especially large sketch at Kensington), and this first brought him fame, not in England, but in France, where it was shown at the Salon of 1824 with the small "Waterloo Bridge," revolutionised Delacroix' ideas of landscape, and won Constable a gold medal. With the "Leaping Horse" of 1825, (R.A. Diploma Gallery, large sketch at Kensington) Constable's central master-work is reached; the "Cornfield" (N.G. 130) followed in 1826, the "Salisbury Cathedral from the Meadows" 1831, and in 1832 the large "Waterloo Bridge," which had since 1817 occupied and troubled him. Exquisite pictures of smaller scale and quieter handling like the "Spetchley" (N.G. Salting Bequest) and "Hampstead Heath" (1237 in this Gallery) should be remembered with these. His later production, in a life shadowed from 1829 by the loss of his wife, was not so happy; but the "Cenotaph" (N.G. 1272) may stand for an extreme case of his original technique. Constable married Maria Bicknell in 1816 after a long engagement, at a time when his father's death rendered him semi-independent; her heritage from her grandfather, Dr. Rhudde, in 1819 made things still easier for Constable, many of whose important paintings remained on his hands till his death, and did not all of them find purchasers then. He was elected A.R.A. in 1819, R.A. in February 1829; he was "still smarting under" his long-delayed election in April. He took a second house at Hampstead in 1821; like Salisbury, where his friend Fisher lived, this became a new home for his art. Excursions to Brighton, Weymouth and other

places added to his subjects. He published in 1833 what might be called his "Liber," the "English Landscape Scenery," mezzotints after his pictures by David Lucas, an engraver of genius who emphasised the character of their chiaroscuro, and in the preface he laid stress on the home-keeping habit and sentiment of his art. "It is the desire of the Author . . . to increase the interest for, and promote the study of the rural scenery of England, with all its endearing associations, and even in its most simple localities." Constable is one of the best writers of letters in the language; he was an excellent and original teacher at the R.A.; his interesting lectures on Landscape (at Hampstead, 1833 and at the Royal Institution, 1836) are only preserved in notes. He died suddenly on March 30 1837. At Trafalgar Square there are 22 of his pictures and sketches; at Kensington several pictures and a multitude of sketches in oil, water-colour and black-and-white; at the Diploma Gallery many oil studies. (Leslie, "Life and Letters," 1843; 1845; 1896 (with Lucas's plates; Holmes, "Constable and his Influence on Landscape Painting," 1902, with dated list of works and numerous illustrations.)

No. **1235.** *View of the House in which the Artist was born.*

The house, of red brick, stands in the middle distance surrounded by trees and outbuildings. About 1809-10.

Canvas, 8½ by 27. Presented by Miss Isabel Constable, 1887.

No. **1236.** *"The Salt Box," Hampstead Heath.*

A road crossing the foreground bifurcates in the middle distance, and winds across the heath. On the left is an enclosure planted with trees, beyond which a house is seen. On the right a labourer empties his barrow on a hillock overlooking an extensive view of woodland and meadows. Perhaps the 'Hampstead Heath,' R.A. 1821.

Canvas, 15½ by 26½. Presented by Miss Isabel Constable, 1887.

No. **1237.** *View on Hampstead Heath.*

In the foreground is a grassy slope, skirted by trees; to the right a wooded knoll, with a pool lying below; in the distance a view of flat country, over which storm clouds are hanging. Painted about 1821.

Canvas, 6½ by 12½. Presented by Miss Isabel Constable, 1887.



No. **1244.** *The Bridge at Gillingham.*

The bridge, carried on two stone arches, crosses a shallow stream in which a cow is drinking. Above, a cart and rustic figures pass along the road overshadowed by trees. In the distance is a church tower and some cottages. Constable worked at Gillingham in Dorset, 1820 (Sketches at South Kensington); his first exhibited picture of Gillingham was at the R.A. 1826.

Canvas, 12 by 20½. Presented by Miss Isabel Constable, 1888.

No. **1245.** *Church Porch, Bergholt, Suffolk.*

On the left of the foreground three figures are grouped about tombstones in a village churchyard, separated by a low wall from a group of thickly-foliaged trees. On the right are the buttressed walls and porch of the church, skirted by a path which leads across the enclosure. Probably the 'Church Porch,' Brit. Inst. 1811, 25 by 20 (frame measurement); perhaps the 'Churchyard' R.A. 1810. Water-colour of subject, 8 by 5½, sold ex coll. Sir J. C. Robinson, April 21 1902.

Canvas, 17½ by 14. Presented by Miss Isabel Constable, 1888.

No. **1276.** *Harwich; Sea and Lighthouse.*

On the right a low embankment separates the turf-covered downs from the beach where the tide is advancing. In the middle distance a wooden look-out house overlooks the sea, on which are a few sailing vessels. From the horizon large cumuli rise into a blue sky. Perhaps the 'Harwich Lighthouse,' R.A. 1820. Pencil sketch for it at Kensington (302) in Aug. 1815.

Canvas, 12½ by 19½. Bequeathed 1888 by Miss Isabel Constable as the gift of Maria L., Isabel and Lionel B. Constable.

## No. — "Mr. and Mrs. George Bridges, of Lawford, Essex, and Family."

A portrait group painted in the year 1804 representing George Bridges of Lawford, his wife Mary Bridges, née Wilson, two sons and six daughters; they are grouped round a spinet which one of the daughters is playing.

Canvas, 53½ by 72½. Lent by Admiral Bridges.

**COOKE** (EDWARD WILLIAM), R.A. 1811—1880.

Born in Pentonville, March 27 1811, son of George Cooke, of Dutch descent and well known as an engraver of Turner's pictures. At an early age he became the pupil and assistant of his father, and was employed to make a series of illustrations for Loddige's "Botanical Cabinet" and Loudon's "Encyclopædia." This study of plants was the beginning of scientific tastes developed later.

After studying architecture and perspective in the office of the elder Pugin, Cooke published twelve large engravings of the Old and New London Bridges, and another series of plates illustrating "Shipping and Craft." In 1835 he exhibited for the first time at the R.A., sending pictures of shipping—"Honfleur fishing-boats becalmed," "Havre in the distance," and "A Hay-barge off Greenwich." In 1837 he paid the first of sixteen visits to Holland, resulting in a host of sketches and pictures. Between 1845 and 1854 he painted about a hundred pictures on the Mediterranean coast from Marseilles to Pæstum, besides views in Florence and Rome. After a tour in Scandinavia he paid a series of visits to Venice, where he painted architecture and fisher-boats on the lagoons. In 1861 he went to Spain, and a few years later to Egypt, painting in both countries. He became A.R.A. in 1851, and R.A. in 1864. He exhibited 129 pictures at the R.A., 115 at the British Institute, and three at Suffolk Street. In 1863 he was elected F.R.S. He was also a Fellow of the Linnæan, Zoological, Geographical and Geological Societies, and Honorary Associate of the R.I.B.A. He died at his home near Groombridge, January 4 1880. (L. Fagan in D.N.B.)

**No. 447.** *Dutch Boats in a Calm.*

Wood, 16½ by 27. Insc. 'E. W. Cooke, 1842.' Exh. Brit. Inst. 1844. Vernon Collection, 1847.

**No. 448.** *The Boat House.*

The boathouse is a cave hollowed out of the chalk cliff; a fisherman is seen within the cave, attending to his fishing gear.

Canvas, 16½ by 20½. ? R.A. 1842, as *A Fisherman's Cove*. Vernon Collection, 1847.

**No. 1780.** *Canal of the Giudecca, Venice.*

A wood barge and a brig with her white sails hanging loose to dry are in the centre. On the left are the Fondamenta delle Zattere and I Gesuati. In the distance on the right the Giudecca with Il Redentore and Le Zittelle. The sky is covered with little fleecy clouds. Insc. 'E. W. Cooke, R.A., 1867.'

Canvas, 35 by 54. Exh. R.A. 1867. Bequeathed by Mr. H. S. Ashbee, 1900.

**No. 1802.** *A Mill near Oxford.*

A water mill principally of wood, with red tiled roof, on the further bank of the river; to the left a tall chimney and wooden bridge.

Wood, 9½ by 13½. Bequeathed by Mr. Henry Vaughan, 1900.

No. 1968. *Boat, near Venice.*

A fishing boat tied to a post aground on a shallow of the lagoon; the Lido, with Sant' Elizabetta in the distance; on the left the trees of the public gardens. Insc. 'E. W. Cooke, A.R.A. 1858.'

Canvas, 11 by 15½. Bequeathed by Mr. Charles Fraser, 1905.

**COOPER** (THOMAS SIDNEY), C.V.O., R.A. 1803—1902.

Born at Canterbury 26 September 1803. He made sketches at an early age, but at 12 he was obliged to learn coach-painting. Of his early struggles he has given an account in his autobiography published in 1890. At 17 he began scene-painting, and became acquainted with Doyle, scene-painter at the Canterbury theatre, and succeeded him on his death; he also worked for the Hastings theatre. He came to London in 1823, and became a student at the Academy Schools, obtaining a studentship he was unable to take up. He practised portraiture and teaching in Canterbury. In 1827 he went with his friend Burgess for a trip to Dover, and passed over to the continent. The two friends settled in Brussels, painted tavern and shop signboards, and afterwards portraits. Here Cooper married Miss Charlotte Pearson, and settled down in the Rue d'Abriçot, where he added to his income by teaching. In Brussels he came under the influence of his Flemish prototype, Verboeckhoven, and turned his mind to animal painting. He returned to London during the Belgian Revolution of 1830, and began his life's work, drawing the cows and sheep pastured in Regent's Park. In 1834 he exhibited at the R.A. his "Milking Time: Study in a Farmyard near Canterbury"; it was bought by Robert Vernon. From that date to the last years of his life he never missed having one or two, and in later years even more, pictures in the annual exhibition. In 1845 he was elected A.R.A. and R.A. in 1867. His record of eighty working years probably exceeds that of any other artist. In 1882 he presented to Canterbury the Art Gallery which he had built in memory of his mother some years earlier. In 1848 he bought land at Harbledown and built himself a house called Vernon Holme, after his friend and early patron. In 1863, after being a widower for over twenty years, he married a daughter of Mr. W. Cannon, of Canterbury. In 1901 he became C.V.O. He died February 7, 1902.

**No. 620.** *A River Scene.* (With F. R. LEE, R.A. v. p. 146).

A broad river, with cattle on the banks; the whole scene is bathed in a yellow evening light. The cattle are by COOPER.

Canvas, 49½ by 71½. Exh. R.A. 1855 as *Cattle on the banks of a River*. Bequeathed by Mr. Jacob Bell, 1859.

**No. 1800.** *Landscape and Cattle.*

Cattle on the banks of a quiet river in a plain, lit up by warm afternoon sunlight. Insc. 'T. Sidney Cooper, 1854.'

Wood, 11½ by 16. Exh. at the National Exhibition of Works of Art, Leeds, 1868. Bequeathed by Mr. Henry Vaughan, 1900.

**No. 1976.** *A Cow and two Sheep.*

A cow and two sheep in a low-lying pasture by the rush-fringed arm of a placid river; over the water are white-washed cottages and a windmill. Insc., 'T. S. Cooper, A.R.A., 1860.'

Water colour on paper, 8½ by 11½. Bequeathed by Mr. Charles Fraser, 1905.

**CORBET** (MATTHEW RIDLEY), A.R.A. 1850—1902.

Born at South Willingham near Lincoln May 20 1850, son of the Rev. Andrew Corbet, the rector. He was educated at Cheltenham School with a view to the army; made trial of a land agent's office, but finally came to London and joined David Cooper's class. He afterwards worked at the Slade School, University College, and at the Academy Schools, but was often with Watts; went to Rome in 1880, where he came to know Costa, his real master. Corbet was devoted to Italy, and worked frequently at Bocca d'Arno near Pisa. He was elected A.R.A. and died at St. John's Wood in 1902.

**No. 1592.** *Morning Glory.*

The ruddy glow before sunrise is seen in a strip of sky behind the dark hillside. To the left against the early light are the delicate branches of a wild crab tree hanging over a small pool; a foot-path leads past it to a wood on the hill. Painted near the Severn valley and Bridgnorth. Insc. 'M. R. Corbet, 1893-4.'

Canvas, 49 by 80. Exh. R.A. and Chantrey Purchase, 1894.

**No. 1899.** *Val d'Arno: evening.*

The valley of the Arno from the terrace of the Villa Tolomei beyond Bellosguardo, to the south of Florence. A lady in a purple cloak is looking over the parapet wall, which is decorated with two statues. To the left, on a little hill covered with olive gardens and cypress trees, is the village of Soffiano. The wide prospect is

dotted with farms and villas. Signa is in the distance on the left. Further away the blue mountains near Pisa rise from the plain, and the peaks of Carrara cut sharply against the red after glow.

Canvas, 35½ by 82½. Exh. R.A. and Chantrey Purchase, 1901.

### **COWPER** (FRANK CADOGAN), A.R.A.

No. **1961.** *St. Agnes in Prison receiving from Heaven the Shining White Garment.*

"And thus St. Agnes that refused to do sacrifice to the idols, was delivered naked to go to the bordel, but anon as she was unclothed God gave her such grace that the hairs of her head became so long that they covered all her body to her feet, so that her body was not seen. And when St. Agnes entered into the bordel anon she found the Angel of God ready for to defend her, and environed St. Agnes with a bright clearness in such wise that no man might see her ne come to her. Then made she of the bordel her oratory, and in making her prayers to God she saw tofore her a white vesture, and anon therewith she clad her and said : I thank the Jesu Christ which accountest me with thy Virgins and hast sent me this vesture."—*The Golden Legend, or Lives of the Saints as Englished by William Caxton.*

She sits in a stone cell at the top of a winding stairway, auburn hair covering her nakedness ; the floor is strewn with straw and in the foreground is a loaf which a mouse is nibbling and a bowl glazed inside with blue for water. An angel in rose-coloured raiment and with white wings descends from heaven with the shining white garment. Through a narrow window barred with iron on the stairway a flock of sheep and lambs, the attribute of the saint, is seen at pasture. Insc. 'F. C. Cowper, 1905.'

Canvas, 29 by 17½. Exh. R.A. and Chantrey Purchase, 1905.

### **COX** (DAVID). 1783—1859.

Born at Deritend near Birmingham on April 29 1783, son of a whitesmith. He began work in his father's trade, but was not strong enough and was apprenticed in 1798 to a maker of lockets and brooches, which he adorned with miniatures. As his master died soon after this he had to find work elsewhere, and became colour-grinder to the scene-painter of the Birmingham Theatre, soon rose to assist in the painting, and on one occasion designed and executed all the scenery for a new play ; but he was much disappointed to find the authorship attributed to an imaginary London artist. In 1804 he came to London, and worked temporarily in the scenic department of Astley's. He received a few lessons in water colour by the kindness of John Varley, and sold his drawings at a few shillings each, sketches in Wales (1805 and after). In 1808 he married Mary Bagg, the daughter of his landlady, and settled in a cottage at Dulwich, earning a scanty

income by teaching and making sketches. North Wales was his favourite haunt, especially Bettws-y-Coed ; but he also worked in Derbyshire, the Lakes and other parts of England, and in Northern France. He was elected a member of the Society of Painters in Water Colours in 1813. He was about this time appointed drawing master to the Military College at Farnham, but gave it up and went to live at Hereford in 1814, where he taught in Miss Croucher's school. He returned to London in 1827, and finally retired to Harborne near Birmingham in 1841, where he died on June 7 1859. In 1839 he took a few lessons in oil from William Müller ; fifty-seven of his pictures were exhibited in Liverpool in 1875, and a large number are in the Birmingham gallery, the bequest of Mr. J. H. Nettlefold. Forty-two water colour drawings were bequeathed to the Print Room by Mr. John Henderson, and there are twenty-two belonging to the Victoria and Albert Museum. His friend Edward Radclyffe the engraver, began a series to be called the "Cox Liber Studiorum," but he died after publishing only three plates. Cox himself published "A Treatise on Landscape Painting and Effect in Water Colours, &c." (1814), illustrated by soft ground etchings and coloured aquatint ; in 1816 "Progressive Lessons ;" in 1820 "Views of Bath ;" in 1825 his "Young Artists' Companion." Cox developed in water colour a free handling expressive of sun and breeze, a parallel in some ways to Constable's work in oil. Several special exhibitions of his works have been held : at the Manchester Art Treasures Exhibition, 1857 ; at Hampstead, 1858 ; at Manchester, 1870 ; Liverpool Arts Club, 1875 ; again at Manchester, 1877 ; at the Grosvenor Gallery, 1889 ; and Birmingham, 1890. (Hall, 'Biography' ; Solly, 'Memoir' : Monkhouse in D.N.B.)

**No. 1734.** *Harlech Castle, Wales.*

The ruined castle, dark against the sky, stands on a promontory to the left ; the sea and distant mountains are on the right. Some men landing fish from a boat occupy the foreground.

Water colour, 6 by 11. Presented by Miss Julia E. Gordon, 1888.

**No. 1735.** *A Harbour.*

A wooden pier is on the left ; fishing smacks with their sails spread and a horse and cart on the beach carrying fish from a boat are on the right.

Sepia, 8 by 9. Presented by Miss Julia E. Gordon, 1888.

**No. 1736.** *Beckenham Church, Kent.*

An interior, looking towards the chancel. Over the communion table, in an elaborate frame, two slabs with ten commandments; high pews and old-fashioned pulpit with sounding board and clerk's desk on the left.

Water colour, 9 by 11. Bequeathed by Miss Julia E. Gordon, 1896.

**CRAIG (FRANK).****No. 2071.** *The Heretic.*

The scene is the street of a mediæval town. The "heretic," a young woman wrapped in a white sheet and holding a candle, heads a procession which advances towards the spectator. To the right of her an officer of justice, in scarlet, carries the warrant for her execution. Further to the right walks the gravedigger with his tools. Other figures in monk's dress accompany her, one of them upholding a cross. Soldiers keep back the crowd, which presses forward on all sides. In the background figures in modern dress, among them the artist. Insc. 'Frank Craig, 1906.'

Canvas, 32 by 58. Exh. R.A. and Chantrey Purchase, 1906.

**CRANE (COMMENDATORE WALTER).****No. 2919.** *The Renaissance of Venus.*

The fair slender nude figure of Venus is seen at the edge of the sea standing in shallow water. Her loosened golden hair floats on the breeze. Her left arm is raised above her head holding her hair while her right hand holds some tresses which have strayed over her right shoulder. She is followed by a flight of doves which come to alight at her feet. To the right, further back are three nude maidens, one seated, one standing holding a white drapery, whilst the third is just emerging from the sea. They contemplate the figure of Venus. The coast-line curves towards the centre of the picture to a little promontory on which stands a ruined temple with a sculptured figure of Venus; near by is a slender almond tree in blossom. Away to the right, past a group of pines and other trees, in the distance, is a bay with boats at anchor and classical buildings at the water's edge. Off the coast is a rocky island with another temple. In the background, the open sea, with a sailing boat and oarsmen on the left while nearer inland are dolphins at play. In the left foreground is a small olive shrub, and a tablet bearing the inscription "Walter Crane. Inv. MDCCCLXXVII." A variety of shells, starfish and other sea creatures line the shore. Painted in tempera on canvas, slightly touched with water-colour.

Canvas, 54½ by 72½. Presented by Mrs. Watts by the wish of the late Mr. G. F. Watts.

**CRESWICK** (THOMAS), R.A. 1811—1869.

Born at Sheffield February 5 1811 ; was educated at Hazlewood, near Birmingham, and studied under John Vincent Barker. In 1828 he came to London, and exhibited two landscapes at the R.A., views in Wales, the theatre of many of his subsequent pictures. He became A.R.A. in 1842, R.A. in 1851. He died at Bayswater, December 28 1869. He was a facile, and in his day a popular painter. At the International Exhibition 1873, 109 of his works were shown, with catalogue by T. O. Barlow, R.A.

**No. 429.** *The Pathway to the Village Church.*

A woody sunny landscape, with a young girl about to pass a stile in the foreground. Beyond the stile the pathway leads over a rising ground, and several rustic figures are seen going up the hill. Insc. 'Thos. Creswick 1839.'

Wood, 22½ by 19½. Vernon Gift, 1847.

**No. 1785.** *Landscape and River.*

A clear mountain stream with a stony bed fringed with woods flows through a hilly country ; a girl with a dog crosses the ford in the foreground. Purchased by Mr. Vaughan in 1853. Signed 'T. Creswick.' Perhaps *A Welsh River*, R.A. 1853.

Canvas, 20½ by 27½. Bequeathed by Mr. Henry Vaughan, 1900.

**CROME** (JOHN). 1768—1821.

Born at Norwich in a public-house in the parish of St. George's Tombland Dec. 22 1768, son of a poor journeyman weaver ; at twelve was errand-boy to Dr. Rigby ; in 1783 apprentice for seven years, and afterwards journeyman to Francis Whisler, house, coach and sign painter ; painted signs for 'The Two Brewers,' 'The Guardian Angel,' 'The Three Sawyers' (first and last, if not all, exist) ; already at this time sketched landscape and lived for two years with Robert Ladbroke the painter, then apprentice to a printer ; their first patrons were Smith and Gagers, printsellers, who sold them prints and bought Crome's landscapes for thirty shillings or less. After a struggle Crome became known to Mr. Thos. Harvey of Catton, who found him pupils ; he possessed Dutch and Flemish pictures and Gainsborough's 'Cottage Door ;' the last Crome copied, and found models for his later work in the first. Other friends were John Gurney of Earlham, Dawson Turner, and (about 1788) Sir William Beechey, who had also begun as a housepainter in Norwich ; Opie also in 1798. Crome and Ladbroke married sisters named Barney, and he supported his



family (eldest, John Barney, b. 1794) by teaching, taking his pupils into the open air. He occasionally visited London, made excursions to Cumberland (1802 and 1806), to the Wye (before 1805), to Weymouth (before 1806), and in 1814 to Paris and Belgium; but his chief subjects were local. With friends and pupils in 1803 he formed the "Norwich Society for the purpose of an enquiry into the rise, progress and present state of Painting, Architecture and Sculpture, with a view to point out the best methods of study, and to attain to greater perfection in these arts." The society met fortnightly, studied books, drawings and engravings, discussed a subject, supped on bread and cheese provided by a member who afterwards read a paper. Their first exhibition was in 1805, of 223 works in oil, water-colour, sculpture and engravings, over 20 of them by Crome. Thus was formed the Norwich School, most remarkable of provincial schools in England; the exhibitions continued annually till Crome's death in 1821, and with interruptions till 1833. Crome first exhibited at the R.A. in 1806 and sent 13 works till 1818; six works of his were shown at the British Institution 1818-1824. To the Norwich exhibition he sent annually till 1820, never less than 10 and once 31 pictures, 288 in all. In 1808 he became president of the society, and led a busy and sociable painter's life till the morning of his fatal illness. On the day of his death in his home at Norwich, April 22 1821, he said to his son "John, my boy, paint, but paint for fame; and if your subject is only a pigsty, dignify it!"; his last words were, "Hobbema, my dear Hobbema, how I have loved you!" Wilson and Gainsborough, not Hobbema, were Crome's earliest models, but he early formed his own grand style in works like "Dawn," "Carrow Abbey," "The Cow Tower," and the "Slate Quarries" (N.G. 1037), painted before 1805. Hobbema's influence shows in the etchings begun in 1812, and in various pictures; but the original is far surpassed in Crome's supreme tree-picture, "The Poringland Oak" (N.G. 2674) of about 1818. In the same way the "Moon rise on the Yare" (N.G. 2645) surpasses its models in Van der Neer; and pictures like the "Mousehold Heath" (N.G. 689), "painted for air and space," rank Crome among the grandest of landscape masters. "Brea[d]th," he wrote to his pupil Stark in 1816, "must be attended to, if you paint but a muscle gives it brea[d]th. Your doing the same by the sky, making parts broad and of a good shape, that they may come in with your composition, forming one grand plan of light and shade, this must always please a good eye, and keep the attention of the spectator, and give delight to everyone. Trifles in nature must be over-

looked that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed." Crome worked occasionally in water-colour, and was one of the earliest English painter-etchers; in the ordinary kind and also "soft-ground." He issued a prospectus for their publication in 1812, but it was not till 1834 that 31 were published as "Norfolk Picturesque Scenery." His large collection of pictures, prints, and books was disposed of in a five days' sale after his death, but not his own works; these, with others lent—111 in all—were exhibited in the autumn; in 1878 27 works were at Burlington House. At Kensington there is a "Mousehold Heath" and other works; and the Norwich Museum contains examples from Mr. J. J. Colman's bequest; others are in the private collection of Mr. P. J. Colman. (Binyon, *John Crome and John Sell Cotman*, 1906; W. F. Dickes, *The Norwich School of Painting*, 1905 (with lists of exhibited works); H. S. Theobald, *Crome's Etchings*, 1906; Monkhouse in D.N.B.).

**No. 1504.** *Near Hingham, Norfolk.*

Two oak trees, by the road side on the left; a pond to the right reflects old oak palings, and three stunted oaks growing in a low thorn hedge; the sky with heavy clouds forms the background.

Canvas, 24½ by 32½. Etched by the master himself on a copper insc. at the top, 'J. Crome 1813,' and below, "near Hingham." Ex coll. Joseph Gillott, and of Madame Bischoffsheim. Tate Gift, 1894.

**DADD** (FRANK).

**No. 2264.** *"Gold Lace has a Charm for the Fair."*

Represents three officers (Light Dragoon, Hussar, and Heavy Dragoon) swaggering through the street of an old country town. In the background on the left are three fashionably dressed girls standing on a raised footwalk watching them. In the road below them a little girl with a small dog. Under the coach entrance of an inn on the right are a maid-servant and an old stableman. Period about 1812. Insc. 'Frank Dadd, 1908.'

Water-colour, 13 by 18½. Exh. R.I. and Chantrey Purchase, 1908.

**DANBY** (FRANCIS), A.R.A. 1793—1861.

Born in county Wexford November 16 1793; educated in Dublin, and there learnt his art under a landscape painter named O'Connor. He exhibited and sold his first picture in 1812. In 1813 he was established as a teacher of water colour drawing at Bristol. He attracted notice by his "Sunset at Sea after a Storm"

(R.A. 1824); it was purchased by Sir Thomas Lawrence. In 1825 he removed to London, exhibited "The Delivery of Israel out of Egypt," and became A.R.A. That picture now at Stafford House, and others afterwards painted are in the style of John Martin's extraordinary compositions. Danby is, however, most distinguished for his calm evening scenes at sea, such as "The Painter's Holiday," exhibited in 1844, and "The Evening Sun: A Calm on the Shore of England," 1848. From 1830 till about 1842 he lived abroad, chiefly in Switzerland; then for a short time near Lewisham in Kent, and from 1846 near Exmouth in Devonshire, where he died on February 10, 1861.

No. **437.** *The Fisherman's Home, Sunrise.*

At the foot of a rocky promontory in a lake which projects in a dark mass against the glow of the sunrise is a fisherman's cottage. Nearer is a man in a boat preparing to put off.

Canvas, 30 by 42. Exh. R.A. 1846. Vernon Collection, 1847.

**DAVIS** (HENRY WILLIAM BANKS), R.A.

No. **1528.** *Mother and Son.*

A mare and foal stand in the sunlight on a breezy cliff-top, green and purple sea behind them. Insc. 'H. W. B. Davis, 1881.'

Canvas, 20 by 30. Exh. R.A. 1881, and at Birmingham, 1892. Tate Gift, 1894.

No. **1608.** *Returning to the Fold.*

In an open landscape sheep are passing over a hillside, feeding as they go. On the right is a lamb nibbling at a bramble leaf. To the left is a shepherd in a light cloak and round hat, with his two dogs beside him; his figure is seen against the warm sunset light, which illumines the sky behind a group of elms surrounding a church in the distance. Insc. 'H. W. B. Davis, 1880.'

Canvas, 26½ by 47½. Exh. R.A. and Chantrey Purchase, 1880.

No. **1774.** *Approaching Night.*

Over a low hill on the right the moon is seen breaking through the clouds of a mackerel sky. In the darkened landscape are a hut with a shepherd watching his flock, and a waggon passing along the road. On the hills in the mid-distance are figures of men burning weeds, and a group of cows descending from the high ground. Insc. 'H. W. B. Davis, 1899.'

Canvas, 22 by 36. Exh. R.A. and Chantrey Purchase, 1899.

No. **1782.** *After Sunset.*

Some cattle in a water meadow just after sunset. The glow in the sky is reflected in the stream on the left; a village with red

roofed cottages backed by rising ground can just be distinguished in the fading light. Insc. 'H. W. B. Davis, 1900.'

Canvas, 59½ by 95. Exh. R.A. and presented by the Artist, 1900.

### **DEVERELL** (WALTER HOWELL). 1827—1854.

Born October 1, 1827, at Charlottesville, Virginia, U.S.A. His father had gone to America, in 1824, as classical tutor at the newly founded University of Virginia, but returned to England in 1829, and later became secretary of the Government School of Design at Somerset House. Walter Deverell was placed in a solicitor's office when 16 years of age, but found the work uncongenial and was allowed to attend art classes, where he made friends with Rossetti, 1843. In 1846 he was admitted to the R.A. Antique School, and in 1848 was appointed assistant master in the Government School of Design. He exhibited his first picture, "Reposing after the Ball" at the R.A. in 1847, following it, in 1848, with "Margaret in Prison visited by Faust," and in 1853 with "Miss Margaretta and Miss Jessie Bird," and "The Marriage of Orlando and Rosalind," now in the possession of Mr. J. R. Holliday of Birmingham. In 1850, on Collinson's retirement, Deverell was proposed as a member of the Pre-Raphaelite Brotherhood, but his nomination was never confirmed. In 1851 he was one of the proprietors of "The Germ," to which he contributed "The Light Beyond" for the February number. The April number began with his etching of "Viola and Olivia," facing a poem by J. L. Tupper, and a longer poem, "A Modern Idyll" by Deverell, appeared the same month. He met Miss Siddal when shopping with his mother in Cranbourne Alley, and she sat to him for the 'Viola' in his "Twelfth Night," and so met Rossetti, who was also sitting for the 'Jester,' though Deverell altered the 'Jester's' head later on. Several of Deverell's pictures were painted in the garden of Heathfield House, Kew, where the family moved in 1850. His health unfortunately failed before his very real talent had time to develop fully, and he died at Margaretta Terrace, Cheyne Walk, on Feb. 3rd, 1854. Deverell had handsome features and was repeatedly painted. He was the model for the 'Claudio' of Hunt's "Claudio and Isabella," and for the 'Page' of Madox Brown's "Chaucer," and for the 'Duke' in his own "Twelfth Night." His "Harvesters" is now in the Johannesburg Collection, and his "Twelfth Night" belongs to Mrs. Steele-Roberts of Chirk. (Private Memoir by Mrs. Wykeham Deverell.)

#### **No. 2854.** *Lady Feeding a Bird.*

A lady in a pink dress, with a dog at her feet, is standing facing towards the left with her left hand raised, and her face lifted, towards a bird in a cage, hanging on the door post of a small conservatory with a vine. In her right hand she holds a white cup. Behind her is a vista of a garden with a broad path and flower borders, and beyond distant trees.

Signed, on the left-hand corner towards the bottom on the wall of the conservatory, W<sup>H</sup> Δ

This picture, originally called "The Pet," was one of the pictures painted by Deverell in a studio in the garden of Heathfield House, Kew.

In his diary, June 1853, he wrote :

"The garden of this house was a great delight to me with its vistas of shrubs, flowers and trees, from which I painted carefully a background to the picture of 'Miss Bird,' and also the conservatory in 'The Pet' . . . ."

Deverell wrote a sonnet, 'The Garden,' in the April number of the "Germ," 1851, and Rossetti's sonnet, "Beauty and Bird," seems to describe 'The Pet' except that 'Golden Head' refers to Miss Siddal.

Holman Hunt and Millais joined to buy "The Pet" for £84 in October, 1853, and gave the additional money to Miss Deverell when Mr. White, a dealer, gave a larger sum for it later on.

This picture was subsequently in the collections of Mr. Leathart and Sir Edward Burne-Jones.

Oil-canvas, 33 by 22½.

Purchased from the Mackerell Fund, 1911.

No. **2865.** *Study of Head.*

Spencer Deverell, brother of the artist.

Profile head of a youth, with long curly hair, looking to the right.

Pencil, 3½ by 2½. Presented by Mr. Wykeham Deverell, 1912.

No. **2866.** *Study of a Child.*

Wykeham Deverell, brother of the artist.

A young child full length, lying asleep, with head on a cushion.

Pen and ink, 2½ by 4½. Presented by Mr. Wykeham Deverell, 1912.

No. **2867.** *Study of a Girl.*

Jemima Deverell, sister of the artist.

A young girl in a bonnet, with hair parted in the middle, and ringlets, looking towards left.

Pencil, 3 by 2. Presented by Mr. Wykeham Deverell, 1912.

No. **2868.** *Louisa.*

Profile head of young girl with dark hair, and a cap with a blue ribbon, looking to the right.

Pencil with water-colour. Lower part to right missing. Oval, 5½ by 4. Presented by Mr. Wykeham Deverell, 1912.

**DICKSEE** (FRANK), R.A.

No. **1587.** *Harmony.*

Against the light of a stained glass window a maiden in mediæval

costume of yellow and purple silk is playing on a carved and painted organ. A young man seated near her leans over the instrument listening and gazing with rapt attention. Insc. 'FRANK DICKSEE, 1877.'

Canvas (arched top), 61½ by 36½. Exh. R.A. and Chantrey Purchase, 1877.

**No. 1839.** *The Two Crowns.*

A young king in golden armour on a white charger enters his city, with banners waving, at the head of his victorious men-at-arms; he sees a bronze crucifix, the crown of thorns contrasting with the crown of gold that encircles his helmet. Gaily dressed maidens with chaplets of rose and anemone strew flowers in his path, and other ladies shower down roses from a balcony on the left. Insc. 'Frank Dicksee, 1900.'

Canvas, 91 by 72. Exh. R.A. and Chantrey Purchase, 1900.

**DIGHTON** (WILLIAM EDWARD). 1822—1853.

Studied under William Müller (1838 to 1841) and afterwards under Frederick Goodall. He exhibited paintings of English landscape scenery, chiefly on the Thames, Avon, and Medway at the R.A. and British Institution from 1844 to 1851, after which date he visited the East. David Cox wrote to Roberts, admiring his "Showery Day," and Ruskin praised his "Hay Meadow Corner," exhibited at the British Institution in 1847, as being the best in the room, except one by Mulready. He sent "The Ruins of the Temple of Luxor" and "Bethany" to the Royal Academy in 1853, and died the same year in September, at Hampstead.

**No. 2855.** *"Jerusalem."*

The white buildings of Jerusalem with its walls and mosques are seen across a valley. In the foreground are prickly pears, and the seated figure of an Arab.

Water-colour, 16½ by 29½. Presented by Lady Scott, Miss E. G. Hill, and other friends and relations of W. E. Dighton.

**DIXON** (HARRY).

**No. 1705.** *Lions.*

"Thou makest darkness, and it is night, wherein all the beasts of the forest do creep forth.

"The young lions roar after their prey, and seek their meat from God."  
*Psalms CIV.*, verses 20-21.

A lion, lioness and cub are leaving their rocky fastnesses for the wide moonlit desert. Insc. 'H. Dixon, 1891.'

Water-colour, 25½ by 46½. Exh. R.A. and Chantrey Purchase, 1891.

**DONALDSON (ANDREW B.).****No. 1723.** *Puente San Martin, Toledo.*

"Puente San Martin consists of one fine pointed central arch with four smaller arches. It was built in the thirteenth century, was broken in 1368 by Henry of Trastamara, and repaired by Archbishop Tenorio, a kinsman of 'Don Juan' and a true Pontifex Maximus. In the tower is a statue of San Julian by Monegro. The bridge is very narrow and is greatly elevated above the level of the river Tagus on account of the occasional floods which rush down the rocky gorge, on the right crest of which towers the grand old city. There are some remains of the piers of an older, and perhaps, a Roman bridge."—*Murray's Handbook of Spain*, by Richard Ford.

The old bridge over the Tagus, with Moorish towers at either end, is viewed from the road leading from Toledo. Below the parapet, decorated with stone balls, are the buttresses of the bridge and the river. A woman with red handkerchief on her head is seen in the road, and a muleteer is riding under the archway; three mules and their driver can be seen beyond the bridge. The sky is blue, with clouds. Insc. 'A. B. D. 1889.'

Water colour, 25½ by 12½. Exh. R.I. 1890. Presented by Miss Louisa Twining, 1899.

**DOUGLAS (EDWIN).****No. 1558.** *Mother and Daughter.*

A Jersey cow and calf standing in water under the shade of a tree on a summer's afternoon. Insc. 'E. D. 1875.'

Canvas, 55½ by 43½. Exh. R.A. 1876. Tate Gift, 1894.

**DOUGLAS (SIR WILLIAM FETTES), P.R.S.A. 1822—1891.**

Born in Edinburgh, son of an amateur water-colour painter who was accountant in the Commercial Bank. He spent ten years in business, but studied art during that time, and attended classes at the University before devoting himself to painting, at twenty-five, when he entered the Scottish Academy Schools and studied for a few months. He first exhibited at the R.S.A. in 1845. His earliest works were portraits, but he painted in the country with the Faeds and Alexander Fraser and turned to figure-subjects. An interest in book-bindings, coins, ivories and other curios reinforced by visits to Italy (the first in 1857) gave to these paintings the character of remarkable still-life studies. "The Rosicrucian" (1853), "The Spell" (1864) in the Scottish National Gallery, "The Old Curiosity Shop, Rome," are examples of this intense work. A different line was developed in a few fine landscapes after 1870, such as "Stonehaven" (1874), and "A Fishing Village" (1875). After an illness in 1879 he ceased

to paint in oil, but continued to work in water colours. He died at Newburgh in Fife July 20 1891. He was elected A.R.S.A. in 1851, full member in 1854, secretary in 1869, curator in 1877 and President in 1882. In the same year he was knighted. He exhibited occasionally at the Royal Academy from 1862 to 1875. (J. L. Caw, "Scottish Painting.")

No. **617.** *Bibliomania.*

The scene is a second-hand bookseller's shop. To the left of a counter, laden with books and parchment deeds, stands a customer in old-fashioned dress, wiping his spectacles with a red handkerchief and talking to the bookseller, to the right. Behind the latter a boy is carrying a pile of books, and shelves fitted with yet more books form the background. Behind the customer, to the left, two other men are examining books on a stall in the street, and the background gives a view of houses with figures disposed about the pavement. The picture illustrates the transition from the looser contemporary Scottish style to the more exact and intense observation of the artist's typical work, developed perhaps under the influence of the Preraphaelites. Insc. 'W. F. (in monogram) Douglas, 1852.'

Canvas, 34 by 50. Bequeathed by Mr. Jacob Bell, 1859.

**DRAPER** (HERBERT JAMES).

No. **1679.** *The Lament for Icarus.*

"Icarus, a son of Dædalus, who, with his father, fled from Crete to escape the resentment of Minos. His flight being too high, proved fatal to him. The sun melted the wax which connected his wings, and he fell into that part of the Ægean Sea which was called after his name."—*Lemprière.*

The dying Icarus is lying upon a rock where the tide has left him. His head is supported by a water nymph, who sings a dirge to the accompaniment of a lyre played by the nymph at her side; a third nymph from the water and weeds below clammers on to the rocks to gaze upon the hero. The right wing of Icarus is held erect by the rocks, the left wing is partly folded; the larger feathers are of a sombre blue colour, dark against the sunlit cliffs and sea beyond.

Canvas, 71½ by 60. Exh. R.A., Liverpool, and Leeds, 1898. Chantrey Purchase, 1898.

**DRESSLER** (CONRAD).

No. **2242.** *John Ruskin.*

Terra-cotta bust, 16 by 12½.

Modelled at Brantwood in 1884. Presented by Mr. T. Thornton, 1904.



**DRURY** (ALFRED), R.A.

No. **1757.** *Griselda.*

Bronze bust of a young girl. On the bronze pedestal is a small four-winged cherub, the head concealed to indicate her story of hidden love. Insc. 'A. DRURY, 1896.'

21 in. high, including the Devonshire green marble base. Exh. R.A. and Chantrey Purchase, 1896.

**DYCE** (WILLIAM), R.A. 1806—1864.

Born at Aberdeen September 19 1806, third son of William Dyce, M.D., F.R.S., and educated at Marischal College. He studied art secretly, saved up enough money to take him to London with an introduction to Lawrence, and worked for a time in the R.A. schools. In 1825 he went to Rome, studied the old masters, returned to Aberdeen in 1826 for a year, and then came back to Rome. He there met the German "Nazarenes" or "Pre-raphaelites," Overbeck, Cornelius and others, who admired his "Madonna and Child," a work in sympathy with their own. He was again at home in 1828, and almost giving up art for science, when he had a success with portraits, went to Edinburgh, and in seven years painted more than 100, including some lovely portraits of children, and also sacred and mythological subjects. He paid a third visit to Italy in 1832. He was elected A.R.S.A. in 1835. Two years later he published a pamphlet on the subject of Art-education which attracted notice, and when the Government Schools of Design were established in this country, Dyce was appointed their head. He then competed for the decoration of the Houses of Parliament, painted the "Baptism of Ethelbert" in the House of Lords (1846), and a series of frescoes in the Queen's Robing Room illustrating the life of King Arthur, which he left incomplete at his death. He was also commissioned to execute mural paintings at Osborne and Buckingham Palace for Her Majesty, at Lambeth Palace, and at All Saints, Margaret Street; and he carried out stained glass windows at St. Paul's, Alnwick, and Ely Cathedral. He executed the design for the florin. Dyce was a constant exhibitor at the Royal Academy, of which he became Associate 1844, and full member 1848. Works by him are in the Royal Collection, the Guildhall Gallery, Scottish National Gallery, and Hamburg Gallery ("King Joash shooting the arrow of

deliverance"). He was a learned theologian, a leader of the High Church movement, and an accomplished musician and composer ; in 1843 he published in two quarto volumes "The Book of Common Prayer with the ancient Canto Fermo set to it at the Reformation," with two dissertations on that kind of music. For this work he received the Prussian Gold Medal for Science and Art from the King of Prussia. He married, 1850, Jane Bickerton, daughter of James Brand of Milnathort ; died at Streatham, February 14 1864, and was buried in St. Leonard's Church there, which had been enlarged from his design. (Lionel Cust in D.N.B. ; J. L. Caw in "Scottish Painting.")

**No. 1407.** *Pegwell Bay, 1858.*

The sea shore at low tide, with evening light reflected from the sun, setting behind clouds. In the foreground are three sisters ; on the right the artist's wife ; next her Miss Grace Brand, and picking up shells, Miss Isabella Brand ; further to the left stands a boy with a toy spade. The middle distance is intersected by low ridges of rock stretching seaward. Beyond rise the chalk cliffs of the Bay crowned with verdure. In the sky may be discerned the great comet of 1858.

Canvas, 24½ by 34½. Exh. R.A. 1860. Purchase (grant-in-aid and special vote) ex coll. J. Brand's at Christie's, 1894.

**No. 1426.** *St. John leading the Blessed Virgin Mary from the Tomb.*

The Evangelist, standing in the foreground, in a dark grey robe, with drab-coloured drapery wrapped round the lower part of his body, leads the Blessed Virgin Mary, who walks by his side in a crimson robe and dark blue mantle. In the middle distance, to the left of the picture, is a garden enclosing the Holy Sepulchre, at whose entrance two of the holy women kneel mourning, while two figures (Nicodemus and Joseph of Arimathea?) are seen leaving the garden. Begun in 1844, but not exhibited until 1860 as "St. John leading home his Adopted Mother."

Canvas, 29½ by 43. Exh. R.A. 1860. Presented by an Anonymous Donor, 1894.

**EASTLAKE** (SIR CHARLES LOCK), P.R.A. 1793—1865.

Born November 17 1793 at Plymouth, son of the solicitor to the Admiralty. Educated at the Plympton Grammar School, and for a short time at Charterhouse. About 1809, partly through B. R. Haydon, he determined to paint, became a pupil of that master, and also attended the Academy schools for a few years.

In 1813 he exhibited at the British Institution "Christ raising the daughter of the Ruler of the Synagogue." In 1814, after the peace, he was sent by Mr. Jeremiah Harman to Paris to copy some of the works that had been gathered by Napoleon in the Louvre ; but the escape of the Emperor from Elba in the following year caused him to return home again, and for a time he devoted himself to portrait painting at Plymouth. In 1817 he went to Italy, being one of the first English artists to visit Rome after the peace ; and in 1819 he visited Greece, with Sir Charles Barry and Mr. Donaldson, returning in the following year to Rome by way of Sicily. He remained in Italy altogether fourteen years, his time being spent chiefly at Rome and Ferrara. His name first appeared in the Academy catalogue in 1823, but the first of his works which attracted any considerable notice was "The Spartan Isidas" (1827), which procured his election as A.R.A. In 1830 he became R.A., returned to England, and established himself in London. In 1850 he succeeded Sir Martin Shee as President of the Academy, and was knighted by Queen Victoria. In 1841 he had been appointed secretary to the Royal Commission for decorating the New Palace of Westminster, and conducted all the business of that Commission until its dissolution after the death of the Prince Consort. The papers or appendices accompanying the periodical Reports of the Commissioners, written or collected and edited by the secretary, are valuable contributions to the practical literature of art. He had previously written a few articles for the *Penny Cyclopædia* ; and in 1840 he published a translation of Goethe's *Theory of Colours*, with a dedication to his friend and patron, Mr. Jeremiah Harman. In 1842 he edited a translation of Kugler's *Italian Schools of Painting* ; but his chief literary labour is the *Materials for a History of Oil Painting*, 1847, dedicated to the late Sir Robert Peel, a storehouse of research into the methods and vehicles employed in painting. On the death of Mr. Seguier, the original keeper of the National Gallery in 1843, Sir Charles (then Mr.) Eastlake was appointed to succeed him. This office, however, he resigned in 1847. In 1850 as P.R.A. Sir Charles became an *ex-officio* Trustee ; and in 1855, on the re-organisation of its management, he was appointed Director of the Gallery for five years, an appointment which was renewed in 1860 and in 1865. In 1849 he married Elizabeth, daughter of Dr. Rigby ; in 1853 became D.C.L. of Oxford, and in 1855 Chevalier of the Legion of Honour ; he was F.R.S. and member of several foreign Academies. In 1865, on his usual Continental tour, he was

attacked by severe illness, and on December 24 he died at Pisa. His body was brought to England, by desire and at the cost of the Academy; and on January 18 1866 was buried in Kensal' Green Cometary.

**No. 397.** *Christ lamenting over Jerusalem.*

"Oh Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not! Behold, your house is left unto you desolate."—*Matthew xxiii.*, 37, 38.

Our Lord is seated, with hands clasped, on a stone under olive trees; he looks to his left towards Jerusalem in the distance; on his right are seated Peter and another Disciple, and John and two more are standing a little behind; the others are grouped around, and in the background are accessories suggestive of the text quoted above.

Canvas, circular top. 38 by 58½. A repetition exh. R.A. 1841. Vernon Collection, 1847.

**No. 398.** *Haidee, a Greek Girl.*

Bust, life size. Canvas, 24½ by 20. Exh. R.A. 1831. Vernon Collection, 1847.

**No. 399.** *Escape of the Carrara Family from the Pursuit of the Duke of Milan, 1389.*

Francesco Novello di Carrara, last Lord of Padua, is conducting his wife, Taddea d'Este, seated on an ass, over a mountain pass, in order to escape from the followers of Giovanni Galeazzo Visconti, Duke of Milan, who are in the valley below. Sismondi, *Histoire des Républiques Italiennes du Moyen Age*, ch. iii.

Canvas, 50 by 40. Exh. R.A. 1850. Vernon Collection, 1847.

**No. 398.** *Lord Byron's Dream.*

A Greek landscape, with mountains and a view of the sea.

Canvas, 45 by 66. Painted in Rome, 1827, for the Earl of Leven and Melville. Exh. R.A. 1829. Bequeathed by Mr. Thomas Howard, 1872.

**No. 1395.** *Portrait of Mrs. Charles H. Bellenden Ker.*

Life size; dressed as an Italian peasant girl in a plum-coloured velvet bodice, red skirt, short sleeves of lilac-coloured satin, and a shoulder knot of white silk ribbons; blue sky crossed by light clouds.

Canvas, 29½ by 24. Bequeathed by Mr. C. H. Bellenden Ker, 1893.

**No. 1398.** *Ippolita Torelli.*

Life-size figure seated, in plum-coloured velvet gown, with low-cut bodice, and large sleeves lined with pale rose-coloured silk ; a thin white kerchief, folded like a turban, surrounds her head ; background of green drapery. Ippolita Torelli was the wife of Baldassare Castiglione, an Italian soldier, statesman and poet (1478–1529).

Canvas, 35½ by 28½. Exh. R.A. 1851. Bequeathed by Lady Eastlake, 1893.

**EDWARDS** (EDWIN). 1823—1879.

Born at Framlingham in Suffolk, January 6 1823, son of Charles Edwards of Bridgham Hall, Norfolk ; educated at Dedham School in Essex, and studied for the law ; was a Proctor and Examiner of the Courts of Civil Law and the High Court of Admiralty. In 1861 he retired from this profession ; he had painted in water colour ; he now took up etching and oil painting, as the result of his acquaintance with Fantin, Jacquemart and Legros. He worked in Cornwall, and also on the Thames at the same time as Whistler. He exhibited fifty-four works at the Royal Academy, and etched some 371 plates, amongst others a series representing "The Old Inns of England." A rare etching of him by his friend Charles Keene exists, and he and his wife did much to help the sale of works by Fantin-Latour and other French painters of their circle in this country. A portrait of the husband and wife by Fantin is in the National Gallery, one of several gifts by Mrs. Edwards. He died on September 15 1879.

**No. 1690.** *The Thames, from a Wharf near Waterloo Bridge.*

Hay barges, warehouses and a crane fill the foreground and right of the picture ; on the river are miscellaneous craft ; on the opposite side is the river bank from Somerset House to the Temple, as seen during the building of the Embankment ; the sky is grey and threatening.

Canvas, 25 by 57. Presented by Mrs. Edwards, 1900.

**EGG** (AUGUSTUS LEOPOLD), R.A. 1816—1863.

Born in London May 2 1816, son of Egg the gunmaker in Piccadilly ; having mastered the first elements in drawing under Henry Sass, he obtained admission to the Academy Schools in 1836, and exhibited as early as 1838. His first picture, "A Spanish

Girl," was followed by "Laugh when you can" in 1839; and a scene from "Henry IV." in 1840. He entered at once upon the line of illustration and *genre* that was to be his, as it was Leslie's. In later life he proved a friend to Mr. Holman Hunt, persuading Mr. Gibbons, the well-known collector, to purchase "Rienzi" for £100 in 1849. He was elected A.R.A. 1848, R.A. 1860. He exhibited altogether twenty-seven works at the Academy, beside others elsewhere. The following are the most important:—"Peter the Great sees Catherine his future Empress for the first time," 1850; "The Life and Death of Buckingham," 1855; "Past and Present," a social tragedy, in three groups, 1858; "The Night before Naseby," 1859; and "Catherine and Petruchio," 1860, his last picture. It was during a journey in Africa for his health that he died at Algiers, on March 26 1863.

**No. 444.** *Scene from "Le Diable Boiteux."*

Patricio and his two friends having breakfasted at a tavern on "larded fowls, partridges of Leon, pigeons from old Castile, Estremadura ham, and all the fruits of the season," he had called for the reckoning, which amounted to fifty reals. As Patricio had but thirty in his purse, he was forced to leave in pawn his rosary, adorned with silver medals. Le Sage, *Devil on two sticks*, ch. vii.

Canvas, 34 by 44. Exh. R.A. 1844. Vernon Collection, 1847.

**No. 1385.** *"Beatrice Knighting Esmond."*

A scene from Thackeray's *Esmond* (*Book II., chap. 15.*).

In an apartment panelled with oak, filled with Jacobean furniture, and having a rich Turkey carpet on the floor, Beatrice, standing on the right in a white silk gown with front of amber-coloured brocade, extends her right arm holding a sword towards Esmond, who kneels before her in a military uniform of Queen Anne's reign, viz., scarlet coat trimmed with silver lace, steel cuirass, boots, and spurs. Through an open door on the left, Rachel Lady Castlewood, in blue silk dress with white muslin sleeves and black head veil, has just entered, with the Dowager Viscountess leaning on her arm. Painted in 1857.

Canvas, 33½ by 45½. Exh. R.A. 1858; International Exhibition 1862; International Exhibition, Paris, 1867; Leeds Exhibition, 1868; R.A. (Winter), 1873. Ex coll., Mr. (afterwards Sir) Thomas Fairbairn. Clarke fund purchase, 1893, from Mr. A. D. Hogarth of Brompton.

**EMANUEL (FRANK. L.).**

**No. 2894.** *Kensington Interior.*

The lofty hall of a London house is seen in perspective leading towards a door opening into a sunlit room with a vista of trees at

the back. The floor is covered with long oriental rugs. Above the door is a model of an old ship and a black iron lamp hangs in the curve of the staircase which mounts on the right. The walls are a rich ivory tone, with a yellow dado in the foreground, and are hung with old pictures in gold frames.

Canvas, 35½ by 45½. Exh. R.A. and Chantrey Purchase, 1912.

### ETTY (WILLIAM), R.A. 1787—1849.

Born at York March 10 1787, son of a miller. In 1798 he was apprenticed to Robert Peck, a letterpress printer at Hull, with whom he served seven years, but, says Etty in his autobiography, "I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily." In 1806 he removed to London, to his uncle Mr. William Etty of Lombard Street, and prepared himself to enter as a student at Somerset House. His first academy, however, was the plaster-cast shop kept by Gianelli in Cock Lane, Smithfield, where he made a drawing which procured him admission into the Academy Schools; he and Collins entered it the same week in 1807. By his uncle's generosity, who paid one hundred guineas for him, Etty became the pupil for one year of Sir Thomas (then Mr.) Lawrence, but the incessant occupation of Lawrence left him little leisure, and Etty's difficulties were so great, that he writes—"Despair almost overwhelmed me, I was ready to run away, I felt that I could not get on, but a voice within said *persevere!* I did so, and at last triumphed, but I was nearly beaten." When his year was expired, Etty painted from nature, and copied old masters in the British Gallery: this, he says, he found easy after copying Lawrence. He was also throughout his life a student in the Life School of the R.A. His industry was indefatigable, yet he tells us he tried for all medals, gold and silver, and never got any of either. He ventured at one time to send six pictures to the Academy exhibition; all were rejected; this happened year after year at the Academy and at the British Gallery, but he at last conquered his evil fortune, and by such works as "The Coral Finders," 1820; "Cleopatra," 1821, and others, he established a reputation. In 1822 Etty went to Italy, visiting Venice, Florence, Rome and Naples, but it was in Venice that he found the greatest attractions;—"Venice, the birth-place and cradle of colour, the hope and idol of my professional life!" He studied in the Academy there, and was elected an honorary member of it. He returned to London early in 1824 and exhibited "Pandora crowned by the Seasons;" won his

Associateship, and in 1828 full membership of the R.A. In the summer of 1849 an exhibition of Etty's works, to the number of 130, took place in the great room of the Society of Arts, in a surprising manner displaying the great powers of this distinguished English painter, especially as a colourist. Etty died in the same year, 1849, in his native place, York on the 13th of November; he was never married, and having lived a very retired life, he accumulated a considerable fortune. He contributed one hundred and thirty-six pictures to the Royal Academy exhibitions. (Gilchrist, "Life of William Etty.")

No. **356.** *Youth on the Prow and Pleasure at the Helm.*

"Fair laughs the morn, and soft the Zephyr blows,  
While proudly riding o'er the azure realm,  
In gallant trim, the gilded vessel goes,  
Youth on the prow, and Pleasure at the helm,  
Unmindful of the sweeping whirlwind's sway,  
That, hushed in grim repose, expects his evening prey."—Gray.

Canvas, 62 by 46. Exh. R.A. 1832. Vernon Collection, 1847.

No. **359.** *The Lute Player.*

A gentleman and two ladies, a black page bearing refreshments.

"When with sweet notes I the sweet lute inspired,  
Fond fair ones listen'd, and my skill admiured."

Wood, 25 by 20½. Exh. R.A. 1833. Vernon Collection, 1847.

No. **614.** *The Bather, "at the doubtful breeze alarmed."*

A woman standing in a shaded pool, and listening.

Canvas, 25 by 19. Exh. R.A. 1841. Bequeathed by Mr. Jacob Bell, 1859.

No. **1795.** *Pandora Crowned by the Seasons.*

Pandora, the heathen Eve, formed by Vulcan as a statue and animated by the gods, is crowned by the Seasons.

"To deck her brows the fair-tressed Seasons bring  
A garland, breathing all the sweets of Spring."

—Elton's *Hesiod*.

Pandora stands in the centre, Vulcan sits at her feet to the right; Venus reclines on a vermilion couch with Cupid beside her to the left. The four Seasons float through the air crowning the new-formed woman. Study for the picture of 1824. This study belonged to James Holland, and was bought at the sale of his collection.

Oil on paper, 6 by 7. Bequeathed by Mr. Henry Vaughan, 1900.



**FAED** (THOMAS), R.A. 1826—1900.

Born at Burley Mill, <sup>C</sup>Kirkcudbright, 8 June 1826, son of James Faed, an engineer. He lost his father in early boyhood, but aided by his elder brother John, the artist, he became a student of the School of Design in Edinburgh under Sir W. Allan and Thomas Duncan. The first work he exhibited was a water colour, "The Old English Baron." He was elected an A.R.S.A. in 1849. He exhibited at the R.A. for the first time in 1851, and settled in London, 1852. His pictures are generally of Scottish domestic subjects, e.g., "The Mitherless Bairn," a popular picture of 1855. Faed was elected an A.R.A. in 1861, and R.A. in 1864. He was honorary member of the Vienna Royal Academy. His career was brought to an end by the partial failure of his eyesight; he retired 1893, and exhibited for the last time 1894. He died at St. John's Wood, 17 August, 1900. (F. M. O'Donoghue in D.N.B.)

**No. 1525.** *The Silken Gown.*

"And ye shall walk in silk attire,  
And siller ha'e to spare,  
Gin ye'll consent to be his bride,  
Nor think of Donald mair."  
"Oh! wha wad buy a silken gown,  
Wi' a poor broken heart?  
Or what's to me a siller crown,  
Gin frae my love I part?"

A countrywoman in a green dress, a red and black striped petticoat, and an Indian red handkerchief, is seated before her spinning-wheel beside a table where her mother has spread a flowered silk, the offering of the wooer, who is seen conversing with the good man of the house in the parlour behind. On the left a little sister sits playing with a red cloaked doll and a cradle, while a terrier looks on. Insc. 'T. Faed, 1863.'

Canvas, 37 by 29½. Exh. R.A. 1863; lent by its owner, Mr. H. W. F. Bolckow, to the Jubilee Exhibition, Manchester, 1887. Tate Gift, 1894.

**No. 1526.** *Faults on Both Sides.*

A young husband and wife, who have evidently quarrelled, are seated close together looking opposite ways, while the collie dog sits looking bewildered over its master's knees. In the background are the striped curtains of a bed and other furniture of a cottage. Insc. 'T. Faed, 1861.'

Canvas, 26½ by 21½. Exh. R.A. 1869. Tate Gift, 1894.

**No. 1527.** *The Highland Mother.*

She sits in the heather in an open mountainous landscape nursing her baby, wrapped in a red handkerchief. Signed, 'T. Faed.'

Canvas, 10½ by 8. Exh. R.A. 1870. Tate Gift, 1894.

**FARQUHARSON (DAVID), A.R.A. 1839—1907.**

A Scottish landscape painter, born in Perthshire. He was educated as an artist in Edinburgh, and worked there in his early years, sending to Academy exhibitions in London from 1877 onwards. From 1886 to 1894 he lived in London, and from 1895 at Sennen Cove, Penzance. He was elected an A.R.S.A. in 1882 and A.R.A. in 1905. He died at Birnam, Perthshire, in July 1907.

**No. 1648. *In a Fog.***

The sun, not long risen, is driving away the fog from a park-like landscape; horses and a donkey stand in the bracken; a man is coming up with a halter. Painted on Beer Common, South Devon. Insc. 'David Farquharson, 1897.'

Canvas, 47½ by 71½. Exh. R.A. and Chantrey Purchase, 1897.

**No. 2072. *Birnam Wood.***

"Macbeth shall never vanquished be, until  
Great Birnam Wood to high Dunsinane Hill  
Shall come against him."—*Macbeth*.

A glade and pool with deer in a wood of Scotch fir and larch. Misty evening, with after-glow shining through the trees. Insc. 'David Farquharson 1906.'

Canvas, 66 by 96. Exh. R.A. and Chantrey Purchase, 1906.

**FARQUHARSON (JOSEPH), A.R.A.**

**No. 1626. *The Joyless Winter Day.***

On a desolate moor in a snowstorm, a shepherd with his two dogs is guarding a flock of sheep. Signed, 'J. Farquharson.'

Canvas, 41 by 71½. Exh. R.A. and Chantrey Purchase, 1883.

**FEHR (HENRY CHARLES).**

**No. 1749. *The Rescue of Andromeda.***

Perseus with his sword and Medusa's head has just alighted upon the scaly back of the hook-winged monster, at the very moment the great beast is about to clutch the body of the terrified Andromeda. Insc. 'H. C. Fehr, Sc., 1893.'

Bronze, 126 in. high. Exh. R.A. and Chantrey Purchase, 1894.

**FIELDING (ANTHONY VANDYKE COPLEY). 1787—1855.**

Second son of Nathan Theodore Fielding a portrait painter who lived near Halifax in Yorkshire; he probably received his first instruction from his father, but he studied under John Varley.

He was one of the young artists who used to meet and work together at Dr. Monro's in the Adelphi. In 1810 he began to exhibit at the Society of Painters in Water Colours, and in 1811 at the R.A., where he exhibited some 17 pictures in all; he worked principally for the Water Colour Society, and became a full member 1813, Treasurer 1817, Secretary 1818, and President from 1831 until his death. For many years his contributions to the exhibition averaged between 40 and 50 works. In 1819, he sent no less than 46 frames containing 71 drawings; and in 1820, 43 frames containing 53 drawings. He was awarded a gold medal at the Paris Salon in 1824, the same year that Bonington and Constable were successful. He married Miss Gisborne, daughter of Zachariah Gisborne, and sister-in-law of his old master John Varley. The public appreciation of his art, and a large and fashionable teaching connection brought him considerable fortune, and in his later years he retired to Brighton. He died at Worthing on March 3 1855. His chief works are subjects from the Sussex Downs, sea pieces and aerial effects; he painted some pictures of the lakes and mountains of Scotland, Wales and the North of England, and some few Italian scenes, but these last were from the sketches of others, as he never went abroad. He occasionally painted in oil; there is an example at the South Kensington Museum, together with 18 of his water-colour drawings.

**No. 1720.** *A View in Sussex.*

A wide prospect of the Sussex Downs lit up by rays of sunshine passing over the landscape from a cloudy sky. On the left is a cottage with pathway on which a boy and girl are walking hand in hand. In the foreground is a road along which a rustic is driving cows. A group of trees in shadow occupies the right, and on a hill in the distance is a castle. Insc. 'Copley Fielding, 1834.'

Water colour, 9 by 13½. Presented by Mr. E. Homan, 1899.

**FILDES (SIR LUKE), R.A.**

**No. 1522.** *The Doctor.*

In a fisherman's cottage at dawn the doctor sits intently watching a sick child wrapped in blankets and placed on pillows supported by two chairs under the light of a lamp; behind near the curtained window sits the mother, her head buried in her arms; the father stands by and looks at the doctor's face.

Canvas, 64½ by 96. Exh. R.A. and at Liverpool 1891, at Manchester 1892, Bradford 1892, Glasgow 1892, and Newcastle-on-Tyne 1892. Tate Gift, 1894.

**FISHER** (S. MELTON).No. **1678.** *In Realms of Fancy.*

Two girls reclining upon a couch are absorbed in a book which the elder is reading aloud. She wears a rose-coloured dress and the younger is in a spotted white muslin, and leans her head upon the left shoulder of her companion. On the sofa is a black cushion with a crane of Japanese design worked upon it; behind, in the background, are palms, azalias, and other plants.

Canvas, circular, 48 in. diameter. **Exh. R.A.** and at Oldham, 1898. Chantrey Purchase, 1898.

**FOLEY** (JOHN HENRY), R.A. 1818—1874.

Born in Dublin on May 24 1818. A relative turned his attention to sculpture, and he began to study drawing and modelling in the Schools of the Royal Dublin Society at thirteen. In 1834 he came to London, and joined the Academy Schools the following year. He exhibited for the first time in 1839 the "Death of Abel" and "Innocence." "Ino and Bacchus" exhibited in 1840 was carried out in marble for the Earl of Ellesmere. Statues of "Hampton" and "Selden" were executed by him for the decoration of the Houses of Parliament; "Egeria" and "Caractacus" for the Mansion House; "Goldsmith" and "Burke" for Trinity College, Dublin; "Faraday," "Reynolds," and "Barry" for Westminster Palace Yard; "John Stuart Mill" for the Thames Embankment; "Outram" for Calcutta, and "Stonewall Jackson" for South Carolina. "Asia" for the Albert Memorial in Hyde Park was his work, but he died on August 27 1874, before the statue of the Prince, designed by him, was completed. He left his models to the Royal Dublin Society, and a great part of his property eventually to the Artists' Benevolent Fund.

No. **1770.** *Sir Joshua Reynolds, P.R.A.*

The first President of the Royal Academy, palette and brush in hand, stands looking out before him as though examining the face of a sitter; he wears his Doctor's Robe.

Marble, 7 ft. high. Bequeathed by Mr. Henry Vaughan, 1900.

**FORBES** (STANHOPE ALEXANDER), A.R.A.No. **1544.** *The Health of the Bride.*

A wedding breakfast in Cornwall; at the head of a table in the centre of a low room stands the proposer of the bride's health, his figure relieved in dark against a window through which is seen a

glimpse of sea and coast, and the mast and yard of a ship ; on the right are the bride and bridegroom. Insc. 'STANHOPE A. FORBES, 1889.'

Canvas, 59½ by 77½. Exh. R.A. 1889, Liverpool 1891. Tate Gift, 1894.

**FORD** (EDWARD ONSLOW), R.A. 1852—1901.

Born in London on July 27 1852 ; educated at the Blackheath Proprietary School ; at 18 went to Antwerp, and studied painting in the Academy there. In 1871 he passed on to Munich, and entered the studio of Prof. Wagnmüller, who advised him to take up sculpture and abandon painting. Before returning to England, when barely twenty-one, he married the youngest daughter of Baron Franz von Kreüsser. One of the first works he exhibited at the R.A. was a portrait bust of his wife. In his twenty-ninth year he won in open competition the commission for the statue of Sir Rowland Hill for the Royal Exchange. In 1883 he made the statue of Mr. Gladstone for the City Liberal Club, and the marble statue of Sir Henry Irving, presented by the tragedian to the Guildhall. His bronze statuette "Folly," now in this Gallery, was the first work cast by the *cire perdue* process in this country during recent times. Other statuettes of a somewhat similar character are "Echo," "Applause," "Peace," "Music" and the "Singer," a work in which enamels of divers colours, gems and gold were used. Ford modelled the bust of General Gordon for the mess-room of the Royal Engineers at Chatham, and the large memorial statue on the esplanade, in which the hero in oriental dress is mounted upon a fully-caparisoned camel. He also made the Gordon Memorial Shield, presented by the Engineers to the General's sister, and the Gordon Cenotaph in Westminster Abbey. In 1892 he exhibited the Shelley Memorial, presented by Lady Shelley to University College Oxford, and in 1897 the Jowett Memorial for Balliol. His equestrian statue of Lord Strathnairn is at Knightsbridge. The bust portrait of Queen Victoria in marble is now at Windsor. The last important work he exhibited was a colossal statue of Queen Victoria for Manchester. Ford was elected A.R.A. in 1888 and R.A. in 1895. He died on December 23 1901.

**No. 1753.** *The Singer.*

A girl with an Egyptian head-dress stands on a small bronze base with Egyptian figures at the corners ; with her right hand she strikes a chord on a tall enamelled Egyptian harp that stands at

her right side. The brass base is decorated with Egyptian symbols in coloured enamels. The whole is supported on a bronze lotus-shaped pedestal inserted in a black Irish marble base, 20 in. square ; altogether 78 in. high.

Exh. R.A. 1889. Tate Gift, 1894.

**No. 1758.** *Folly.*

A young girl laughingly balancing on the brink of a precipice.

Bronze, 3 ft. high, on circular English serpentine base of 9 in. diameter. Exh. R.A. and Chantrey Purchase, 1886.

**FOSTER** (MILES BIRKET). 1825—1899.

Born at North Shields, Northumberland, of Quaker descent ; educated at Hitchin, Hertfordshire ; at sixteen he was placed with Landells the wood engraver, by whose advice, after he had practised engraving for a short time, he became a draughtsman. At twenty-one he started on his own account and illustrated several children's books, and made drawings for the *Illustrated London News*. His well-known illustrations for Longfellow's "Evangeline," were published in 1850, and for other works by the same poet in 1852. He also illustrated Beattie's "Minstrel," and Goldsmith's Poems. He etched on steel his designs for Milton's "L'Allegro" and "Il Penseroso," 1855 ; and for Goldsmith's "Traveller," 1856, and illustrated many other publications. After 1858 he devoted himself chiefly to water-colour ; his work bore traces in its elaborate finish of his training as an engraver. He was elected a member of the R.W.S. in 1860 and exhibited more than three hundred works, principally Surrey cottages and rustic scenes, at the society's exhibitions, as well as sending to the R.A. and other galleries. He published a volume of English Landscape, with descriptions by Tom Taylor in 1863 ; 'Summer Scenes,' photographs of water-colour drawings in 1868 ; Breton Views in 1878 ; and "Some Places of Note in England," in 1888. There are nine drawings by him in the Victoria and Albert Museum.

**No. 1977.** *Cottage at Hambledon.*

At the foot of stone steps leading out of a shady lane to a group of thatched and white-washed cottages are seated a young woman with a baby on her lap, and a little girl and a boy who are tying up their gleanings from the cornfields. A hedgerow elm ivy-clad overhangs the hollow road and the sandy banks are full of brambles and wild flowers ; in the foreground are fowls and a bundle of sticks. Signed with the monogram of the painter.

Water colour, 16½ by 25. Bequeathed by Mr Charles Fraser, 1905.

**FRAMPTON** (SIR GEORGE JAMES), R.A.No. **1954.** *Charles Keene.*

A posthumous bas-relief portrait of Charles Keene the draughtsman; inscribed: 'Charles S. Keene. Born Aug. 10, 1823. Died Jan. 4, 1891.' On the top of the side columns are two small figures, one turning over the pages of a book and the other with bowed head lowering the bauble of Punch.

Bronze, 35 by 23½. Presented by Mrs. Edwards, 1905.

**FRASER** (ALEXANDER), A.R.S.A. 1786—1865.

Alexander Fraser the elder was born at Edinburgh, and studied at the Trustees' Academy with Wilkie and Watson Gordon for fellow-students. He first exhibited at the R.A. in 1810, settled in London three years later, and became Wilkie's assistant for a time. He painted a series of illustrations for the "Waverley Novels," some of which have been engraved. He does not appear to have exhibited after 1859. During the latter years of his life he was an invalid. He died at Wood Green.

No. **1789.** *Figures outside an Inn.*

A scene from Peveril of the Peak. Julian mounted on a grey horse salutes the hostess, who stands on the horse-block as she offers him a parting glass from her own peculiar bottle and whispers in his ear "Beware of Trepan's." The stranger in black on the bay is Richard Ganlasse, alias Edward Christian; he drinks the stirrup-cup proffered by the landlord, Gaffer Whitecraft, who stands in the doorway. The signboard by the pump to the left represents the "Cat and Fiddle."

Canvas, 17 by 13½. Bequeathed by Mr. Henry Vaughan, 1900.

**FRIEDENSON** (ARTHUR).No. **2138.** *Runswick Bay.*

A view on a sunny day in winter, through morning haze, of the little Yorkshire fishing village and line of coast looking north ward. In the foreground are a woman and child feeding hens. Insc. 'Arthur Friedenson 1907.'

Canvas, 39 by 60. Exh. R.A. and Chantrey Purchase, 1907.

**FRITH** (WILLIAM POWELL), C.V.O., R.A. 1819—1909.

Born at the village of Aldfield, West Yorkshire, January 9 1819; his father, then in the household of Mrs. Lawrence, of Studley Royal, moved in 1826 to Harrogate as landlord of an old

inn, "The Dragon"; he was then sent to school at Knaresborough. At eleven he made a copy of an engraving which struck his father, a man with some taste for art; from this time his schoolmasters were instructed to make everything secondary to drawing, and at Mr. Temple's school, St. Margaret's, Dover, he spent most of his time in copying prints. The drawing-master who was a Frenchman, had strict injunctions to let him do as he liked, and never interfered. Here he remained about two years, learning a little French, and developing his earlier taste for G. P. R. James, Mrs. Radcliffe, Scott and Cooper. His father, bent on his becoming an artist, overruled the boy's own wish to be an auctioneer, and brought him to London, 1835, where he drew under Sass for two years, was admitted to the Academy Schools, worked concurrently at Sass's till the close of his school, practised portrait painting in London and the provinces, made a first attempt at a subject picture which was sold at Liverpool, exhibited others from Scott at Suffolk Street, among them a "Dolly Varden" which attracted Dickens' attention, and drew a commission from him in 1842. His first picture at the R.A. was "Malvolio" in 1840; his first real success his "Scene from the *Vicar of Wakefield*" in 1843 (now at Kensington). In 1845 he was elected A.R.A.; R.A. in 1852. In 1854 one of his best pictures, "Ramsgate Sands," was bought by Queen Victoria. The "Derby Day" created a sensation in 1858, the "Railway Station," four years later, became popular in engravings. In 1878 "The Road to Ruin," in five scenes, revived Hogarth's story-telling methods. He continued to exhibit till 1902, when he was 83 and a retired Academician; he retained his vigour and pleasure in life till his death in St. John's Wood on Nov. 2 1909. He published his amusing "Autobiography" in 1887, and "Further Reminiscences" 1888. On his ninetieth birthday he was made C.V.O.; already he was a member of the Academies of Antwerp, Brussels, and Sweden. Eleven pictures and studies are in the Kensington collection. (Works cited above, and Press obituaries.)

#### No. 615. *The Derby Day.*

This is an epitome of the scene on the racecourse at Epsom on a Derby Day. In the centre on the further side of the course is the Grand Stand crowded with a mass of spectators. Through a gap in the crowd in the foreground are seen the horses being walked down the course previously to the race being run. To the left of the picture are rows of booths, and the foreground is occupied by characteristic groups of the usual incidents on a race day—to the left a thimble-rigger with his victims; in the centre a



group of acrobats, behind whom is a coach filled with a large party of dissipated looking people at luncheon; more to the right are open carriages in which are gaily-attired people arranging bets; still more to the right one is occupied by a lady, to whom an old gipsy is offering to tell her fortune. Further in the distance are groups of four-in-hands crowded with figures, and conspicuous in the midst of them is an acrobat performing on the top of a pole. In the immediate foreground a footman is spreading out luncheon on a cloth on the ground for the party in the carriage behind. Numerous other incidents give interest and vivacity to the crowded panorama. A replica of this picture is in the Permanent Art Gallery at Manchester. The Brussels picture is a copy by another hand. There is a sketch from the picture lent from Kensington to Bethnal Green Museum, No. 1038. Canvas 11½ by 17½. Signed and dated 1858.

Canvas, 39½ by 87½ in. Exh. R.A. 1858. Bequeathed by Mr. Jacob Bell, 1859.

**No. 1781.** *Uncle Toby and the Widow Wadman.*

Uncle Toby and the widow Wadman are examining the plan of the fortifications hung in the sentry box. Mrs. Wadman's next stroke of generalship was "to take my Uncle Toby's tobacco pipe out of his hand as soon as she possibly could; which, under one pretence or other, but generally that of pointing more distinctly at some redoubt or breastwork in the map, she would effect before my Uncle Toby (poor soul) had well marched half a dozen toises with it." She wears a black hood and Uncle Toby stands with his back to the spectator staring hard at the map; he is in scarlet and gold-laced coat and full brown wig. Insc. 'W. P. Frith, 1865.'

Canvas, 29½ by 20½. Exh. R.A. 1866, as 'Widow Wadman lays siege to my Uncle Toby.' Bequeathed by Mr. H. S. Ashbee, 1900.

**FURSE** (CHARLES WELLINGTON), A.R.A. 1868—1904.

Born at Staines January 13 1868, son of the Rev. C. W. Furse Vicar of Staines, afterwards Canon and Archdeacon of Westminster, and of Diana Monsell, his wife. Through his father Furse was related to Sir Joshua Reynolds. He was educated at Haileybury, and at sixteen began to study under Professor Legros at the Slade School, where he obtained a scholarship the following year. His studentship was interrupted by the illness he struggled with so valiantly and that closed his career at thirty-six. His first exhibited work, "Cain," was painted in 1888. He afterwards studied in Paris at Julian's, and returning to London soon made a name for himself by the works he sent to the R.A. and to the New English Art Club. In 1900 he married Katharine, daughter of John

Addington Symonds. Among his more important works are the portrait of Canon Burrows, painted in 1889; William Cory, 1891; Bishop Stubbs, 1892; Sir Richard Henn Collins, Master of the Rolls, then Mr. Justice Henn Collins, 1893; and the large canvas, "The Master of Hounds," exhibited the same year. He painted two small equestrian portraits of Field Marshal Earl Roberts, one of which was exhibited in 1900. The large unfinished canvas has been lent by his widow to this Gallery. In the winter of 1895-6 he was in South Africa; in 1898 he visited Italy. He devoted much time during the years 1899-1901 to the decorative spandrels for Liverpool Town Hall. He was well represented at the exhibitions in 1903 by the portraits of Admiral Lord Charles Beresford, standing bare-headed against a background of rigging, Mrs. Oliver and Children, "The Song," (portraits of Mr. and Mrs. Walter Leaf), "The Lilac Gown," and "The Return from the Ride," the Chantrey purchase now in this Gallery. In 1904 he exhibited "Diana of the Uplands" and "The Lilac Gown" at the R.A., of which institution he was elected associate, and "Timber Haulers" at the New English Art Club. He died on October 16 the same year. His picture, "Cubbing with the York and Ainsty," was exhibited at the R.A. in 1905. A representative collection of his pictures was held at the Burlington Fine Arts Club in the summer of 1906. (Catalogue of the above exhibition, containing memoir, remains, list of works and numerous plates.)

**No. 1963.** *The Return from the Ride (Mr. and Mrs. Aubrey Waterfield).*

A fair-haired horseman in a black jacket, white breeches and brown gaiters with a Panama hat in his hand looks down at a lady in a rose-coloured dress walking beside his black horse. She wears a white lace fichu and a black hat and looks over her shoulder out of the picture.

Canvas, 85 by 106½. Exh. R.A. 1903. Chantrey Purchase, 1905.

**No. 2059.** *Diana of the Uplands.*

Life-size full-length portrait of a lady (Mrs. Charles Furse) on a wind-swept common, with rolling clouds, nearly full face to the right, in white silk coat with light blue revers, and broad-brimmed straw hat with red flowers. She holds with her right hand two greyhounds straining in a leash, and her left hand is raised to her hat. Painted in 1903-4.

Canvas, 93 by 70. Exh. R.A. 1904. Clarke Fund Purchase, 1906.

No. ——— *Heroic Equestrian Portrait of Field-Marshal Earl Roberts, K.G., V.C., O.M.*

This picture, for which several studies exist painted about 1893, (See Catalogue of the Burlington Fine Arts Club Exhibition, 1906), was interrupted by the artist's illness, and had not been touched again up till the time of his death. Lord Roberts in field-service kit is mounted on his bay horse 'Saracen,' and turns in his saddle towards the spectator. Colours are borne behind him to the left by two Indian soldiers on foot. He is followed by two English orderlies and a troop of native lancers. To the right the ground falls away, and Highland troops are roughly indicated. In the studies a battle is proceeding here, with rolling smoke-clouds.

Canvas, 134 by 179. Lent by Mrs. Charles Furse, 1906.

**FUSELI** (HENRY), R.A. 1741—1825.

Born at Zurich, February 7 1741; second son of John Caspar Fuessli a portrait and landscape painter; he early showed a taste for art, but was obliged to study by stealth, for his father had determined that he should become a clergyman. With that object he entered the Caroline College of his native town, where he became Master of Arts, and learned several modern languages, including English, which enabled him to read the works of Milton and Shakespeare. Among his fellow students was Lavater, the well-known physiognomist. The two became great friends, and in 1761 both entered holy orders. Not long after Fuseli through no fault of his own appears to have offended a local functionary, and was advised to leave Zurich. He made a tour in Germany, began his artistic career at Berlin by designing eight illustrations for Bodmer's "Noachide," and having made the acquaintance of Sir Andrew Mitchell, then Minister at the Court of Prussia, travelled with him to London, where he arrived at the close of 1763. He took lodgings in Cranbourn Alley (where Hogarth had formerly lived), supporting himself by translations and other literary work, which he varied by supplying illustrations for novels. In 1766 he became travelling tutor to Viscount Chewton, the Earl of Waldegrave's son, but quarrelled with his pupil, and returning to England obtained an introduction to Reynolds, who, after seeing his first picture, "Joseph interpreting the Dreams of Pharaoh's servants," encouraged him to paint. While still a novice Fuseli set out for Italy, and arrived in Rome early in 1770. Here he changed the spelling of his name from Fuessli to Fuseli. The works of Michael Angelo appear to have absorbed him, and he also studied from the antique, but copied little, and when

drawing from the life shrank from dissection. During his stay of over eight years in Italy he sent two pictures to the R.A. On his way back he remained some months at his native town, and among other pictures painted "The Confederacy of the Founders of Helvetian Liberty"—a work preserved in the Senate House at Zurich. Returning to London in 1778 he took part of a house in St. Martin's Lane, exhibited three pictures at the R.A. in 1780, and two years later produced "The Nightmare," which was engraved and became popular. In 1780 he was associated with Alderman Boydell's scheme for illustrating Shakespeare, and painted eight large pictures for this series. In 1788 he was elected A.R.A., and two years later R.A. He also illustrated "Macklin's Poets" and "Macklin's Bible." At a later period he painted forty pictures on a large scale from Milton, exhibited as "The Milton Gallery," a private speculation of the artist; but they failed to attract the public, and after four months the exhibition was closed at a loss. Meanwhile Fuseli had been elected Professor of Painting at the R.A., and in 1801 delivered his first course. In 1804 he was appointed Keeper, and held both offices for more than twenty years. He continued to paint to the end of his life, and exclusive of the Milton Gallery exhibited sixty-nine pictures. He was seized with his last illness while on a visit at the house of the Countess of Guildford, at Putney, where he died on April 16 1825.

No. **1228.** "*Titania and Bottom.*"

In the centre of the picture Bottom sits with the ass's head on his shoulders, while Titania, standing by his side, raises her right arm coquettishly, holding a wand over the weaver's head. On either side stand groups of sprites and fairies,—some whose dress and action suggest a mortal shape, some airily draped as Moth, Peaseblossom and Cobweb, and others on a smaller scale distinguished by an elfish and imp-like character. Dark background, in which the forms of distant figures are dimly shadowed.

Canvas, 85½ by 107½. Presented by Miss J. Carrick Moore, having been bequeathed by her deceased sister, 1887.

**GASTINEAU (HENRY).** 1791—1876.

A student of the R.A. who began as engraver, turned to oils, but settled down as a water-colour painter. He exhibited for the first time at the Old Water Colour Society in 1818, became Associate in 1821, member 1823, and exhibited for 58 years, showing 11 pictures when 85 years old. He taught privately and in schools. He died at Camberwell, Jan. 17 1876. He issued some views in Scotland as lithographs. (L. Cust, in D.N.B.)

No. **2420.** *Ruin with Farmbuildings.*

Pond with cows in foreground. Beyond Gothic remains to which a farmhouse is attached. Insc., 'H. G.' "Published by J. Dickinson, 114, New Bond Street, 1826," and numbered "93."

Lithograph, 6½ by 10½. Presented by Mr. Edmund Houghton, 1898.

**GEDDES** (ANDREW), A.R.A. 1783—1844.

Born in Edinburgh April 5 1783, son of David Geddes an auditor of the Excise and collector of prints and bric-a-brac. He attended classes in the University, and was five years in the same office as his father, on whose death in 1807 he gave up his post and came to London, where he studied in the Academy Schools and became a friend of Wilkie. He returned to Edinburgh in 1810, and worked as a portrait painter. From 1814 he also had quarters for part of the year in London. In 1828 he made a tour with his wife in France, Germany and Italy. In 1839 after a visit to Holland he developed symptoms of consumption, and died of that disease on May 5 1844. Geddes was a close student of the Old Masters and made copies and also pasticcios in the manner of Rubens and others. Besides his chief work, portraiture, he painted one or two religious pieces, and an historical scene, "Discovery of the Scottish Regalia," afterwards cut up. He shares with Wilkie the honour of reviving original etching in this country. He produced forty-three plates, chiefly portraits and landscapes, with some reproductions. He was elected A.R.A. in 1832. (J. L. Caw, "Scottish Painting," and David Laing's work on his etchings.)

No. **2472.** *The Artist's Mother.*

Head and shoulders, to right. Coal-scuttle bonnet, white frill and cloak with collar. This is a reverse view of the oil portrait in the Scottish National Gallery, No. 154. The date of the etching is 1822. Insc. "A Geddes ft." No. 1 in Laing's Catalogue.

Etching, 6 by 4½. Presented by Mr. J. P. Heseltine, 1909.

**GIBSON** (JOHN), R.A. 1790—1866.

Born at Gyffen, near Conway, son of a market gardener. When he was nine his father and mother removed to Liverpool, where a stationer named Tourneau lent drawings and casts to copy. At fourteen he was bound apprentice to Messrs. Southwell and Wilson to learn cabinet-making and wood-carving. In 1816 he exhibited at the R.A. two portrait busts, and "Psyche borne on the Wings of Zephyrus." The last work he did in Liverpool

before he left for London in 1817 was a mantel-piece for Sir John, the father of W. E. Gladstone. He dreamed that a great eagle carried him away to Rome, and forthwith set out and arrived there on October 20 in 1817. He was generously welcomed by Canova. During his first stay in Rome he carved the "Mars and Cupid" now at Chatsworth, a "Psyche and Zephyrus" for Sir George Beaumont, a bas-relief of "Hero and Leander" for the Duke of Devonshire, the "Hunter and Dog" for Henry Sandbach, and "Hylas and the Nymphs," now in this Gallery. In 1833 he was elected A.R.A., and R.A. in 1836. During 1844 he was in London, but returned to Rome and remained there during the troublous times of 1847 to 1849. When the French came to Rome he removed to Lucca. In 1850 he came back to London to model the statue of the Queen, with the figures of Justice and Clemency, for the Princes' Chamber, Houses of Parliament. He took five years to complete for Mr. Preston the celebrated 'Tinted Venus,' and would not part with it for four years more. It was a replica of the uncoloured statue carved for John Neild; was exhibited at the International Exhibition, 1862, and much discussed and admired. Gibson died in Rome on January 27 1866. He left the greater part of his fortune and the contents of his studio to the R.A., and there may be seen a gallery of his casts and a few works in marble. (D.N.B.)

**No. 1746.** *Hylas and the Water-Nymphs.*

The Argonauts landed on the Asiatic Coast to take on board a supply of fresh water, and the boy Hylas with his companions went to the fountain with a pitcher to draw water. The water-nymphs, enamoured of the beautiful youth, carried him away. Carved in marble at Rome for Mr. Hyland in 1826; transferred to the collection of Mr. R. Vernon, who left it to the nation. Insc. 'I GIBSON FECIT ROMÆ.'

Marble, 63 in. high, including base. Exh. R.A. 1837, as 'Hylas surprised by the Naiades.' Vernon Collection, 1847.

**GILBERT** (ALFRED), M.V.O.

**No. 1949.** *Bust of George Frederick Watts, O.M., R.A.*

Bronze 23 in. high, on granite pedestal. Plaster exh. R.A. 1889. Presented by Mrs. G. F. Watts, 1904.

**GILBERT** (SIR JOHN), R.A. 1817—1897.

Born at Blackheath July 21 1817, son of George Felix Gilbert, member of a Derbyshire family; from childhood fond of drawing; sent to the office of Messrs. Dickson & Bell, estate

agents, but later allowed to take up art, his only teacher being George Lance, the fruit painter. In 1836 he exhibited drawings at the British Artists, illustrating scenes from Shakespeare and Scott, and from 1837 a number of works in oil at the British Institution, including scenes from "Don Quixote," "The Spectator," and the times of the Cavaliers. He exhibited at the R.A. from 1838, beginning with the "Portrait of a Gentleman," and continuing, except between 1851 and 1867, till his death to exhibit there many of his more ambitious works. He was elected A.R.A. in 1872, and R.A. in 1876. He also sent 270 water-colours to the Society of Painters in Water-colours from the time of his election as associate in 1852. He was elected full member in 1855 and President of the Society in 1871, shortly after which he was knighted. Gilbert as an illustrator of books, magazines and even newspapers produced an astounding number of designs with abundance of energy and invention. His designs contributed to the success of the early numbers of the *Illustrated London News*. He illustrated Shakespeare and other dramatic literature and poetry of England and many of the classics of other countries. He died on October 6 1897. He was a member of many societies, and a Knight of the Legion of Honour.

No. **1931.** *Old Gravel Pit in Greenwich Park.*

A rugged caravan of travellers, mostly on foot, pass along from right to left under a group of trees by the side of an old gravel pit. Initialed and dated 1893.

Water-colour, 15½ by 24½. Bequeathed by Mr. George Gilbert, 1904.

No. **1932.** *Bringing up the Guns.*

Soldiers of the seventeenth century bringing their artillery into action by working at the wheels; mounted officers directing the operation. Insc. 'J.G., 1889.'

Water-colour, 13½ by 17½. Bequeathed by Mr. George Gilbert, 1904.

No. **1933.** *Cardinal Wolsey and the Duke of Buckingham.*

"Enter Cardinal Wolsey, the purse borne before him, certain of the guard, and two secretaries with paper. The Cardinal in his passage through the antechamber of the palace fixeth his eye on Buckingham, and Buckingham on him, both full of disdain."

*Buck.:*—"This butcher's cur is venom-mouthed, and I  
Have not the power to muzzle him; therefore best  
Not wake him in his slumber. A beggar's blood  
Out-worth's a noble's blood."

Shakespeare, 'Henry VIII.'

Insc. 'John Gilbert, 1861.'

Sepia drawing, 6½ by 10. Bequeathed by Mr. George Gilbert, 1904.

No. 1934. *The Happiest Land.*

Illustration to Longfellow's translation of a German ballad. Four men seated at an alehouse on the Rhine are being served with wine by the landlord's daughter; a Swabian and a Saxon proceed to praise their own lands.

"Hold your tongues! both Swabian and Saxon!"

A bold Bohemian cries;

'If there's a heaven upon this earth  
In Bohemia it lies.

There the tailor blows his flute,  
And the cobbler blows the horn,  
And the miner blows the bugle  
Over mountain, gorge, and bourne.'

And then the landlord's daughter  
Up to heaven raised her hand,  
And said: 'Ye may no more contend  
There lies the happiest land.'—*Longfellow.*

Insc. 'John Gilbert, 1862.'

Water-colour, 8½ by 7½. Bequeathed by Mr. George Gilbert, 1901.

**GLENDENING** (ALFRED, JUN.). (?)—1907.

Son of a painter, A. A. Glendenning, under whom he studied. Executed scenic works for theatres, beginning at Sanger's in 1884, and producing *Tableaux Vivants* at New York in 1901 and at the Palace Theatre, London, in 1902. Worked at Boulogne.

No. 1718. *Haymaking.*

In a meadow by a river a young labourer and a grey-bearded man are mowing; further to the left three girls in sun-bonnets are turning the hay; behind them are willows. Insc. 'A.G., 1898.'

Water-colour, 24 by 36. Exh. R.A. and Chantrey Purchase, 1898.

**GOOD** (THOMAS SWORD). 1789—1872.

Born at Berwick-upon-Tweed, December 4 1789, and brought up as a house painter. He turned to picture-painting with some success, imitating the style and subjects of Wilkie. He exhibited 20 pictures at the R.A. (1820–1833), but having inherited some property through his wife, he finally abandoned the practice of painting as a profession. He died in his house on the Quay Walls at Berwick, on April 15 1872.

No. 378. *The Newspaper.*

The interior of a cottage; a man seated in an arm chair reading a newspaper. Wood, 9½ by 7½. Vernon Collection, 1847.



No. **917.** *No News.*

An old man in clerical black has fallen asleep over his news-paper. Wood, 21 by 17. Bequeathed by the painter's widow, 1874.

No. **918.** *Fisherman with a Gun.*

On the sands by a rocky shore a fisherman with a gun watching for sea gulls. Insc. 'T. S. Good, 1832.'

Wood, 14½ by 18½. Exh. R.A. 1832. Bequeathed by the painter's widow, 1874.

No. **919.** *Study of a Boy.*

A boy seated at a table, with his right hand on an open book.

Wood, 11½ by 9½. Bequeathed by the painter's widow, 1874.

**GOODALL** (FREDERICK), R.A. 1822—1904.

Born in London 1822, son of the engraver Edward Goodall. Before he was fifteen he won the "Isis" and the large Silver Medal of the Society of Arts. In 1838 he went on a sketching tour through Normandy; in 1839 exhibited "Card Players" at the R.A. He obtained materials for many of his pictures by visits to Ireland, Normandy and Brittany. In 1853 he was elected A.R.A.; R.A. in 1863. In 1857 he visited Venice and Chioggia; in 1858-59 Egypt, painting in both places. His later subjects were chiefly Egyptian.

No. **450.** *A Village Holiday of the olden time.*

"When the merry bells ring round,  
And the jocund rebecks sound,  
To many a youth and many a maid,  
Dancing in the chequered shade;  
And young and old come forth to play  
On a sunshine holiday."

—Milton's "L'Allegro."

Under the shadow of an oak villagers dancing before a country inn bearing the sign of the "Royal Oak." The windows are crowded with spectators; to the left are three musicians, who have taken refuge under the shade of the vast tree. In the foreground is a hawker, exhibiting his trinkets to some of the more elderly women of the party, and to the right of these, some of the elder villagers are feasting at tables.

Canvas, 40 by 57. Exh. R.A. and Vernon Collection, 1847.

No. **451.** *The Tired Soldier, resting at a Roadside Well.*

A soldier seated by a well drinking from the pitcher of a young girl, who watches him with interest. An old man on the other side of the picture returning from market, who has stopped to

water his horse, shows a like interest in the wayfarer. The scene is French.

Canvas, 27½ by 36. Exh. R.A. 1842. Vernon Collection, 1847.

No. **1562.** *The Ploughman and the Shepherdess: Time of Evening Prayer.*

"Man's love is of man's life a thing apart,  
"Tis woman's whole existence."

An Egyptian shepherdess sits on a stone at the edge of a pool at which a flock of sheep comes down to drink. A ploughman is seen at his devotions against the sunset sky; his oxen stand in the furrows to the left; on the right are palm trees and a low range of hills. Insc. with monogram and date, 1897.

Canvas, 75 by 95. Exh. R.A. 1897. Presented by Subscribers, 1898.

**GOODWIN (ALBERT).**

No. **1550.** *Shipwreck: Sinbad the Sailor storing his Raft.*

"I was of the number of those who landed upon that mountain, and, lo: within it was a large island, and upon it were numerous goods, on the shore of the sea, of the things thrown up by the sea from the ships that had been wrecked, and the passengers of which had been drowned. Upon it was an abundance that confounded the reason and mind, of commodities and wealth that the sea cast upon its shores."

—*The Sixth Voyage of Es-Sindibad of the Sea.*

In front are the raft and the solitary worker; the rocks of the mountainous coast are strewn with wrecks; vultures are gathered on the spars of the stranded vessels, seen against the stormy red of a sunset sky. Insc. 'Albert Goodwin, 1887.'

Canvas, 49 by 79. Exh. R.A. 1887. Tate Gift, 1894.

No. **1900.** *Ali Baba and the Forty Thieves.*

The robber captain of the Arabian Nights and his band are carrying their booty up a steep hill side to their cave in the rocks of a tropical gorge. Avenues of palm, up which the robbers are toiling, lead down to the blue sea. In the distance waves break on a partly-submerged reef. Ali Baba, hiding in a tree, watches the approach of the robbers.

Canvas, 41½ by 55. Exh. R.A. and Chantrey Purchase, 1901.

No. **2296.** *The Gate of the Pass, Maloja.*

From a note by the artist: "The drawing is looking towards the Maloja Pass, as seen between that and St. Moritz, as near as I remember." Insc. "The Gate of the Pass, Maloja, Tyrol," and "Albert Goodwin."

Body-colour on tinted paper, 10½ by 14½. Presented by Miss E. P. McGhee 1908.



No. **1530.** *A Lost Cause; Flight of King James II. after the Battle of the Boyne.*

"At sunrise on the third of July he reached the harbour of Waterford, thence he went by sea to Kinsale, where he embarked on board a French frigate, and sailed for Brest."—*Macaulay.*

An officer in blue coat and red sash, hat in hand, is handing the King down the stone steps of a pier to a boat held by two fishermen. A French corvette is seen in the offing. On the pier above, his adherents on horseback watch his departure with uncovered heads. An orderly in scarlet holds the horse from which the king has just dismounted. Insc. 'A. C. GOW, 1888.'

Canvas, 46½ by 59½. Exh. R.A. 1888. Tate Gift, 1894.

No. **1538.** *Cromwell at Dunbar.*

When Cromwell at sunrise saw the Scots beginning to break, he shouted in the words of Psalm 68:—"Let God arise, let his enemies be scattered, Like as smoke vanishes so shall he drive them away." Later on in the day, as Rushworth's letter tells us—"The Scotch army is shivered to utter ruin, rushes in tumultuous wreck hither, thither, . . . The Lord General made a halt, says Hodgson, and sang the 117th Psalm, till our horse could gather for the chase."—*Thomas Carlyle, Cromwell's Letters*, vol. iii.

"O give ye praise unto the Lord  
All nations that be;  
Likewise ye people, all accord  
His name to magnify!  
For great to-us-ward ever are  
His loving kindnesses;  
His truth endures for evermore;  
The Lord, O do ye bless!"

—*Rous's old metrical version of Psalm 117.*

Cromwell sits bareheaded on his horse in the centre of the picture, singing the Psalm; his cavalry are collecting in line along the edge of a muddy road during the singing; a wounded soldier on the field in front raises himself, and lifting his right arm joins in the song of victory. Standards of the enemy may still be seen in the smoke; on the left a trooper brings up a spare charger. Insc. 'A. C. GOW, 1886.'

Canvas, 47½ by 59½. Exh. R.A. and Chantrey Purchase, 1886.

**GOW (MARY).**

No. **2263.** *Marie Antoinette.*

The Queen seated on the floor, with her children about her. Insc. 'Mary Gow, 1908.'

Water-colour, 30½ by 52½. Exh. R.A. and Chantrey Purchase, 1908.

**GRAHAM (PETER), R.A.**

No. **1524.** *A Rainy Day.*

In the wide street of a village in a drenching downpour a boy holds two horses before the door of an inn. Insc. 'Peter Graham, 1871.'

Canvas, 45½ by 70½. Exh. R.A. 1871. Tate Gift, 1894.

**GREGORY** (EDWARD JOHN), R.A. 1850—1909.

Born at Southampton\* April 19 1850, son of an engineer in the Peninsular and Oriental Company's service, and grandson of John Gregory, who accompanied Sir John Franklin. He was put into the engineer's office of the Company (1865) till he was nineteen. He then joined the local art school, and from that passed to the South Kensington School about 1870. He worked many years for the "Graphic" from 1871. He also worked in water-colour and oils, became a member of the Institute of Water-colour Painters, and was an exhibitor at the Academy from 1875. He married in 1876 Mary, daughter of Joseph Joyner. A picture of "Dawn" coming through the blinds into a ball-room made him famous, and in 1883 he was elected A.R.A. In 1897 he exhibited an elaborate view of boats at "Boulter's Lock," and was elected R.A. in the following year. He was also President of the Royal Institute of Painters in Water-colours, and received many foreign distinctions. He died at Brompton House, Marlow in June 1909.

No. **1704.** *Marooning.*

A hot and lazy day on the river; a girl in white reclines sleepily in her stranded canoe, secured from the blazing sunshine by a scarlet sunshade; she talks to a younger girl in blue and red, who stands on the pebbly island. Insc., 'E. J. Gregory, 1887.'

Water-colour, 14 by 17½. Tate Gift, 1894.

**GULICH** (JOHN PERCIVAL). 1864—1898.

Born at Wimbledon, December 26 1864, son of Hermann Gulich, a city merchant; educated at the Charterhouse. After entering his father's office, he was sent to Bremen for some five years; upon his return to London, he worked for illustrated papers and magazines, and in 1887 abandoned his work in the city, and became a contributor to "The Graphic." He had no artistic training, except in the life class at Heatherley's for a short time and at the Langham Society. He exhibited a few etchings and drawings at the R.A. Urged by Professor Herkomer, he began to paint in 1897. "The Violin Concerto" was his first important work; exhibited 1898 at the R.I., of which he had just been elected a member. He died at West Hampstead, December 11 1898. ("The Graphic," and "The Grey Friar, a Cronical by Carthusians," April, 1899.)

No. **1725.** *A Violin Concerto.*

A lady plays the violin in front of a large orchestra. Her train

of white satin sweeps round to the front of the platform strewn with offerings of red roses. Hovering above her, in misty blue drapery, is a spirit crowning her with laurel. Insc. 'John Gulich, R.I. 1898.'

Water-colour, 34 by 27½. Exh. R.I. and Walker Art Gallery, Liverpool, 1898. Tate Gift, 1899.

### **HACKER** (ARTHUR), R.A.

#### No. 1576. *The Annunciation.*

The Virgin, in white dress and long veil with a pitcher beside her, stands with crossed hands near a fountain in a flowery olive garden. The Angel, in blue drapery with a lily in his right hand, descends from Heaven. Insc. 'ARTHUR HACKER, 92.'

Canvas, 90 by 48. Exh. R.A. and Chantrey Purchase, 1892.

### **HADEN** (Sir FRANCIS SEYMOUR), C.M.G. 1818–1910.

Born in Sloane Street and educated at University College, London, the Sorbonne (Medical School) and Grenoble. He acted as Hon. Surgeon to the Department of Science and Art, 1851 to 1867, and in 1857 was elected Fellow of the Royal College of Surgeons. The foundation of the Royal Hospital for Incurables was largely due to his efforts and he was an ardent advocate of "earth to earth" burial and other reforms in advance of the public opinion of the time. In spite of his many varied interests and the claims of a large practice—Thackeray being one of his patients—he took an active interest in art.

When studying medicine in Paris he had devoted his evenings to working in the art schools, maintaining that there was a close connexion between surgical and artistic skill. In 1847 he married the half-sister of J. McNeill Whistler and later on took up original etching himself, winning the Grand Prix at Paris in 1900. He became the champion in England of original etching as a means of artistic expression and the foe of mechanical reproductions after popular paintings and founded in 1880 the Society of "Painter Etchers," on which the title Royal was conferred in 1889, remaining President until his death. He was Membre d'Honneur of the Institut de France and of the Academie des Beaux Arts, and in 1894 he was knighted. A large number of his 200 published plates reached a high level of excellence. His "Agamemnon" and "Shere Mill Pond" as well as less known plates, such as "The Little River," "Sunset in Ireland," "Windmill Hill, No. 1," and "Marshes at Erith" are amongst the finest achievements of

modern etching. "If his work lacked the supreme artistic quality of Whistler, it is marked by a beauty of composition and line, a true economy, and an almost unerring knowledge of what his difficult medium can and cannot do, which have won him a place amongst the great etchers."

Haden published several works both on art and on sanitary science. "Rembrandt True and False," "Earth to Earth," 1875, and "About Etching," 1879.

Sir William Drake published a descriptive catalogue of his plates executed between 1843 and 1873 and this was brought up to date by Dr. H. Nazebay Harrington. (Obituary Notice, "The Times," June 2, 1910.)

No. **2427.** *Battersea Reach.*

Insc. "Old Chelsea, out of Whistler's Window," and "Seymour Haden, 1863." A correction was made in a later state. No. 45 in Sir W. R. Drake's Catalogue.

Etching, 5 by 9 (plate mark). Presented, 1909.

**HALSWELLE** (KEELEY). 1832—1891.

Born at Richmond, Surrey, April 23 1832. His early liking for art met with no encouragement from his family; but drawing for the *Illustrated London News*, he went to Edinburgh and found work on Chambers' *Illustrated Shakespeare*, and a friend in William Nelson, the publisher, who gave him "Robert Hench" to illustrate, and offered to send him to Spain or Italy to study. He first exhibited at the R.S.A. in 1857, and in 1866 was elected Associate, and later a member. In 1869 he went to Rome, and his "Roba di Roma" made its mark in the next year's exhibition at the R.A., and won a £50 prize at Manchester. For the next ten years he exhibited large figure subjects, principally Roman, such as "Roman Street-life," in 1870; "Contadini in Saint Peter's," 1871. From 1879 he exhibited English landscapes at the R.A. and Grosvenor Gallery. In 1884 he exhibited paintings of the Thames, called "Six Years in a Houseboat," and also wrote a book on the subject. He was a member of the R.I. (Oil Colours). He died in Paris, April 11 1891. ("The Athenæum" April 18 1891, and "Men of our Time.")

No. **1548.** *Pangbourne.*

The Thames above Maidenhead, seen under a quiet sky, with

grey fleecy clouds; the river with its floating water-lilies fills the front of the picture. Insc., 'Keeley Halswelle, 1881.'

Canvas, 35½ by 53½. Exh. G.G. 1882. Tate Gift, 1894.

### **HARDING** (JAMES DUFFIELD). 1798—1863.

Born at Deptford in 1797 or 1798, son of a drawing master who had been trained by Paul Sandby. Grounded by his father in perspective, he received at the age of sixteen a course of ten or fifteen lessons in water-colour from Samuel Prout. He was slow to develop, and his father complained of his lack of ideas. "Let him draw till they come," said Prout. For a time, however, he abandoned original work, and was apprenticed as an engraver to John or Charles Pye. He returned however after a year to drawing, and developed for himself, out of his early difficulties, an elegant convention in pencil-drawing which made him one of the most popular teachers of his time. He took up the recent invention of lithography, and employed it in reproducing the works of others and also in a long series of original work, such as the "Sketches at Home and Abroad" (1836). His name is particularly associated with the method of "lithotint," which renders the effect of a drawing with washes and touches of white in lights. An early incident in his career as a student had set him upon explaining methods of drawing to others. While struggling hopelessly one day in Greenwich Park to represent the intricacies of foliage, he approached another sketcher to ask him some questions, but was rebuffed, and vowed, with tears, that "if ever it should please God to let him become acquainted with the secrets of art, he would teach them to everybody." The first of his many works with this aim was "Elementary Art, or the Use of the Lead Pencil" (1834). "Principles and Practice of Art" followed (1845), "Lessons on Art" (1849), "Lessons on Trees," (1852) and others. Harding also painted in oil and water-colour, but with less success. He was an associate of the Old Water Colour Society in 1821, a member in 1822. He left in 1847 to become a candidate for the Academy, but returned in 1857. He died at Barnes, December 4 1863. (Roget.)

#### No. ~~2444~~ *South Brent*.

Study of picturesque thatched cottages. Insc. 'South Brent. Sep. 15 1858. J D H.'

Pencil on cream paper, 10 by 13½. Presented by Mr. Charles Newton-Robinson, 1909.



**HART** (SOLOMON A.), R.A. 1806—1881.

Born at Plymouth in April 1806. In 1820 his father, who had begun life as a goldsmith, removed to London, and gave lessons in Hebrew; the boy was apprenticed to Samuel Warren, the line engraver. Three years later he entered the Academy Schools, and in 1826 exhibited a miniature portrait of his father at the R.A. About the same time he became a contributor to the British Artists, where he exhibited portraits and miniature copies from the old masters. In 1829 he painted two subject pictures, viz., "Youthful Architecture" and the "Nymph and Satyr," followed next year by the picture in this gallery, and other Jewish subjects. In 1835 he was elected A.R.A., in 1839 R.A. In the following year he visited Italy, where he remained for twelve months, bringing home with him numerous studies of architecture and scenery. He was successor to Leslie as Professor of Painting at the R.A. from 1854 to 1863. In 1865 he was elected Librarian, an office he held, with great advantage to the collection, until the close of his life. For some years he was Curator of the pictures in Greenwich Hospital, and one of the Art Examiners at South Kensington. During his early career many distinguished persons of his own faith sat to him for portraits, subsequently presented to Jewish institutions; and shortly before his death he gave one of his largest pictures, "The Execution of Lady Jane Grey," to the Corporation of his native town. His last exhibited work was "The Hoarder," in 1881. He died June 11 of that year.

No. **424**. *Interior of a Jewish Synagogue at the Time of the Reading of the Law.*

"The five books of Moses, here called the Law, contained fifty-three sections, so that by reading one in each Sabbath, and two in one day, they read through the whole in the course of a year; finishing at the Feast of Tabernacles (in October), which they called the "Rejoicing of the Law."

"The Jewish Doctors, to show their reverence for the Scriptures, always stood when they read them; but when they taught the people, they sat down."—Burder's "Oriental Customs."

Canvas, 44 by 26 (arched top). Painted in 1830. Vernon Collection, 1847.

**HARTWELL** (CHARLES LEONARD).No. **2267**. *A Foul in the Giants' Race.*

Two elephants, racing, have collided, and their trunks are inter-twisted. Their riders, in eastern dress, excitedly flourish long goads. Insc. 'C. L. Hartwell Sc. 1908.'

Bronze, 1 ft. high. Exh. R.A. and Chantrey Purchase, 1908,

**HATHERELL** (WILLIAM).

No. **2937.** *O, Romeo, Romeo, wherefore art thou Romeo?*

The figure of a woman, with head upturned, on a verdure covered balcony with an effect of interior lighting from latticed window behind the figure. Trees and buildings on the right and in the distance in moonlight.

Water-colour, 9½ by 7. Exh. R.A. and Chantrey Purchase, 1913.

**HAYES** (EDWIN). 1825—1904.

Born in Bristol of Irish family, and educated as an artist in Dublin. He was a prolific painter of marine subjects taken from the coasts of this country, of Holland, France, Italy and Spain. His first picture at the R.A. was in 1855, and he was a constant exhibitor till 1904. He was a member of the R.H.A. and R.I.W. He died on November 7 1904.

No. **1603.** *Sunset at Sea: from Harlyn Bay, Cornwall.*

The sun is setting behind a bank of clouds, but still shines on the sea in the distance, making a long line and pathway of light. Signed, 'E. HAYES.'

Canvas, 36½ by 49½. Exh. R.A. and Chantrey Purchase, 1894.

**HAYDON** (BENJAMIN ROBERT). 1786—1846.

Born at Plymouth; became student at R.A. 1804; exhibited first picture "A Riposo of the Holy Family," 1807, and in 1809, "Death of Dentatus," which won a prize at the British Institution, as did his "Solomon" in 1814. He had lofty ideas and immense ambition, which involved him in incessant difficulties and struggles, and a quarrel with the R.A. added to these. A public subscription was raised for him in 1827, but only gave temporary relief. He looked forward to work in the new Houses of Parliament, and his failure to obtain it was a last blow. He survived it by only three years, and died by his own hand. His "Punch" (1829), and "Lazarus" (1821-3), are in the National collection; his "Marcus Curtius" is at Gatti's in Villiers Street. He published a pamphlet on Fresco and Oil Painting in 1842, and "Lectures on Painting and Design" in 1844-6. His "Autobiography and Journals" appeared in 1847, and his "Life," by Tom Taylor, in 1853.

No. **682.** *Punch or May Day.*

Originally entitled "Punch and Judy," or "Life in London."

The scene is in front of Mary-le-bone Church. In the centre is an old farmer from the country, heated from walking, with his hat off to cool his head, and attended by his sheep-dog. On his right is a London sharper, explaining that Punch is beating his wife for supposed levity of conduct; behind, a woman is sheltering with her cloak a boy who is picking the farmer's pocket. The urchin is himself watched by a police officer with a truncheon in his hand. In the middle of the crowd, amongst other figures, are a young sailor, a life-guardsmen, a Waterloo hero, an Italian boy with figures of Theseus and Apollo, and a little crossing-sweeper mimicking Punch with his broom. To the right is a group of May Sweeps with a Jack-in-the-Green; to the left a showman and an apple-woman dozing over her stall, which is stocked with fruits not in season in May. In the background two young men of fashion on horseback are looking on, and a funeral is passing towards the church just as a newly married couple is leaving it. The picture was painted in 1829 and exhibited in Bond Street in 1880.

Canvas, 58½ by 72. Bequeathed by Mr. George Darling, M.D., 1862.

No. **2445.** (a) *Study for "Solomon"*

Study, full-face, of a youth for the picture of "The Judgment of Solomon" (1812-14). Initialled 'B. R. H.' Beneath the mount are the words "for Solomon."

Black chalk on brown paper, 10½ by 8.

(b) *Sketches of Sir George Beaumont. (?)*

Two profile sketches, insc., 'Sir G. B. expression, first time looking at Solomon when put up in his gallery; this said more than all praise.' "The Judgment of Solomon" was exhibited in 1814 in the gallery of the Old Water Colour Society in Spring Gardens. Sir George Beaumont, the painter and connoisseur, a friend of Haydon's, came with Mr. Holwell Carr the third day, deputed to buy the picture for the British Gallery. But while they were discussing it, another purchaser stepped in. 'His gallery' must mean Solomon's Gallery, unless the word is 'the.'

Pen and ink on white paper, 4½ by 3½. Presented by Mr. Charles Newton-Robinson, 1909.

**HAYNES-WILLIAMS (JOHN).** 1836—1908.

Born at Worcester; educated at Worcester and Birmingham. Exhibited from 1863 at the Academy, at first as H. Williams, also at the British Institution and the Society of Oil Painters, of which he was a member, and for many years honorary treasurer. He was a member of the Royal Society of Artists, Birmingham. He died at Eastbourne, November 7 1908.

No. 1554. *Ars Longa, Vita Brevis.*

"Short life ebbs fast,  
But still the pathos of the saddened eye  
Strains at the art, that shall outlive the life:  
And, painter more than lover, he that soon  
Shall pass away and leave the loved, long art,  
Gazes, with dreamy soul, upon his work."

—*Old Play.*

Dressed in black, an artist sits before his easel; his wife arranges the pillow for his head, while his daughter hands the palette and brushes for him to touch again his latest work; studies in red and black chalk are upon the floor and in the portfolio to our right. Insc. 'Haynes-Williams, 1877.'

Canvas, 50½ by 83½. Exh. R.A. 1877. Tate Gift, 1894.

**HEMY** (C. NAPIER), R.A.

No. 1650. *Pilchards.*

Sunrise on the open sea. Two fishing-boats crowded with men are hauling in between them a net filled with an immense catch of pilchards, and are busy baling them with buckets into the larger of the two boats. Nearer in the foreground is a flock of gulls darting at the stray fish which have escaped from the net. A third boat is coming up. Insc. 'C. Napier Hemy 1897.'

Canvas, 44½ by 83½. Exh. R.A. and Chantrey Purchase, 1897.

No. 1946. *London River.*

A scene on the Thames below London Bridge, taken from the south bank of Limehouse Reach; Limehouse Church and Limehouse Hole are seen across the river in the distance. A steam tug is towing up the Thames the "St. Lawrence," an old Australian liner a full rigged sailing ship, frigate built. The wind blowing against the tide causes a considerable "sea" in the reach. A wooden "dolphin" protecting the entrance to a dock forms the foreground. Insc. 'C. Napier Hemy, 1904.'

Canvas, 47½ by 72. Exh. R.A. and Chantrey Purchase, 1904.

**HERKOMER** (SIR HUBERT VON), C.V.O., R.A.

No. 1575. *Found.*

"In far off days,  
When Lucius here for Roman tribute warr'd,  
A noble man, most princelike in his weeds,  
Like Posthumus that wedded Imogen,  
Fled to the lonely hills for peace to die.  
Him, as he dropped with wounds, sore spent,  
And fainting, till he almost dropped his sword,  
A female hind, a tender of the goats,  
Did find, and paused, amazed."—*Old Play.*

On a Welsh mountain side, the peak of which is wreathed in cloud, lies a Roman warrior, wounded and exhausted, his sword still grasped in his failing hand. A wild, half-clad British woman, leading a flock of goats down the crag, has discovered him and stands hesitating between womanly pity and distrust of her country's enemy. Insc. 'Hubert Herkomer, 84-1885.'

Canvas, 54 by 90. Exh. R.A. and Chantrey Purchase, 1885.

No. **1602.** *The Charterhouse Chapel.*

"Though he fall he shall not be utterly cast down."

The Pensioners of the Charterhouse are assembling for service in the Chapel. In the centre of the foreground is an English gentleman, whose upright carriage shows that his spirit is in no way broken by adversity.<sup>c</sup> The other faces express weariness and disappointment or resignation and content. A lady and a boy are watching from a pew on the left. Insc. 'Hubert Herkomer, 1889.'

Canvas, 80½ by 105. Exh. R.A. and Chantrey Purchase, 1889.

No. **2481.** *The Council of the Royal Academy, 1907.*

The members of the Council for the year are engaged in judging pictures for the annual exhibition. Behind the table in the centre sits Sir E. J. Poynter, the President; the other figures in order from left to right, are Messrs. Ernest Crofts (Keeper), T. G. Jackson, S. J. Solomon, B. W. Leader, Seymour Lucas, J. S. Sargent, Briton Riviere, W. W. Ouless, David Murray, J. M. Swan, Sir Hubert von Herkomer, Sir T. Brock (standing), Mr. F. A. Eaton (Secretary). The President holds in his hands metal letters, D (Doubtful), and X (Excluded), with which to indicate the result of the voting to the carpenters. Mr. Murray bends forward to make it clear that the picture just withdrawn was a "D." The architect and sculptor members (Messrs. Jackson and Brock), are not present as voters, but to complete the Council group. A sketch in charcoal for the group was made on the spot, and the picture completed from separate studies.

Canvas, 9 ft. 9 in. by 20 ft. 5. Exh. R.A. 1908; at Schulte's Gallery, Berlin (Dec. 1908—Jan. 1909); Düsseldorf (Feb. 1909); at the International Art Exh. Munich (May to October, 1909). Presented by the Painter, 1909.

**HERRING** (JOHN FREDERICK). 1795—1865.

Born in Surrey; family originally Dutch. As an artist he was self-taught; at 18 he went to Doncaster, and worked as a coach-

\* Mr. Simpson Voakes, of Bazley Heath, Hertfordshire, who was the model for the "John Bull" of *Punch*, sat for this picture. (Cf. L. C. W. in *Observer*, Oct. 13, 1912.)

painter; he was next a stage coachman, driving the "York and London Highflyer" for four years, but painting in his leisure. Friends helped him to give his whole time to painting, and he had his only lessons from Abraham Cooper. He painted horses, and made portraits of thirty-three successive winners of the St. Leger at Doncaster. He left that place in 1830, and after three years at Newmarket settled in London and widened his scope. He exhibited at the R.A. from 1826, at the British Institution and British Artists, of which Society he was a member from 1841 to 1852. Among his best works are "Returning from Epsom"; "The Derby Day"; "The Market Day"; "The Horse Fair." He died at Tonbridge, Kent, September 23 1865. He was animal painter to H.R.H. the Duchess of Kent, and His Majesty possesses several portraits of horses by him. He is represented in the Glasgow and Dublin Galleries. (Bryan.)

No. **452.** *The Scanty Meal.*

Study of the heads of three horses, feeding: two pigeons are partaking of the meal.

Painted in 1847. Canvas, 21½ by 29½. Vernon Collection, 1847.

**HILTON** (WILLIAM), R.A. 1786—1839.

Born at Lincoln, 1786; first worked with his father, a portrait painter, and afterwards under J. R. Smith, the draughtsman and mezzotint engraver. He exhibited at the Royal Academy at 17, and afterwards in 1806 attended the Academy schools; he worked with great diligence at the drawing and anatomy of the human figure, and became known for his illustrations from Spenser and Milton. He was elected A.R.A., 1813, R.A., 1819, and in 1827 he succeeded Thomson as Keeper. His manners were singularly mild and amiable, and he was much beloved by the students. He married in 1828 the sister of his fellow-pupil, Peter De Wint. He died in London.

No. **1499.** *Nature Blowing Bubbles for her Children.*

"Blow sportive bladders in the beamy sun,  
And call them worlds! and bid the greatest show  
More radiant colours in their worlds below:  
Then as they break the slaves of care reprove.  
And tell them, such are all the toys they love."

—The Library, by Crabbe.

Nature, our robust mother, with her youngest child beside her, upon the ground, near a gushing spring. Her frolicsome brood

lift their hands in delight to the iridescent bubbles she has blown for them ; some run after the bubbles floating away.

Canvas, 68 by 91½. Exh. R.A. 1821. Presented by Mr. Charles Butler, 1897.

**No. 1629.** *Christ Crowned with Thorns.*

"And they stripped Him, and put on Him a scarlet robe.

"And when they had platted a crown of thorns they put it upon His head, and a reed in His right hand: and they bowed the knee before Him. saying, Hail, King of the Jews."—*Saint Matthew*, chap. xxvii., verses 28, 29.

Our Saviour seated in the Judgment Hall surrounded by tormentors ; a Roman soldier points at Him the finger of scorn ; to the left the Jewish priests point to the cross being carried in, and repeat their cry "Crucify Him ! Crucify Him !" The scroll lies in front ; of the inscription we can read

IESVS NAZARENVS  
REX I[UDAEORUM].

Exh. R.A. 1825 ; bought by the Directors of the British Institution, and placed in the Church of St. Peter's, Pimlico. Canvas, 136 by 118½. Chantry Purchase, 1877.

**No. 1791.** *Diana at the Bath.*

A study for "Venus appearing to Diana and her Nymphs," No. 633 in the Wallace collection. The nymphs are disrobing near a stream in a shady grove. Two hunting dogs are on the left.

Panel, 8½ by 7. Bequeathed by Mr. Henry Vaughan, 1900.

**HOLL (FRANK), R.A. 1845—1888.**

Born at St. James's Terrace, Regents Park, July 4 1845, son of Francis Holl, A.R.A., the engraver ; educated at University College School, Gower Street, where he distinguished himself by his ability in drawing. In 1860 he became a probationer at the Academy Schools, and a student the next term. He won a silver medal and a premium for drawing from the antique, and in 1863 a gold medal and scholarship of £25 for two years, for an historical painting of "Abraham sacrificing Isaac." In 1864 he first exhibited at the R.A. "A Portrait," and "Turned out of Church." In 1868 he won the R.A. Travelling Studentship with "The Lord gave, and the Lord hath taken away." but he preferred to continue working in England. For some years he painted sombre subjects. One of these, "No Tidings from the Sea," was bought by Queen Victoria in 1871. But he was principally a portrait painter ; one of his earliest successes

was a portrait of Cousins, the engraver, which has been engraved. He was elected A.R.A. 1878, R.A. in 1884. Among his vigorous portraits may be mentioned the Duke of Cambridge, the Duke of Cleveland, Earl Spencer, Lord Overstone, Lord Wolseley, Lord Roberts, Sir Henry Rawlinson, Sir George Stephen, Major Graham, and John Bright. He died of overwork on August 4 1888.

**No. 1535. *Hush!***

A poor woman in a cottage looks over a rough cradle to quiet her elder child while her sick baby is asleep. Insc. 'Frank Holl, /77.'

Canvas, 13½ by 17½. Included in the Holl exhibition, R.A. (Winter) 1889. Tate Gift, 1894.

**No. 1536. *Hushed!***

The scene is the same as in No. 1535, but, the drama is concluded; the mother leans her head upon her hand over the cradle; the elder child looks wonderingly at her despair. Insc. 'Frank Holl /77.'

Canvas, 13½ by 17½. Included in the Holl exhibition, R.A. (Winter) 1889. Tate Gift, 1894.

**HOLLAND (JAMES). 1800—1870.**

Born at Burslem, Staffordshire. His grandfather, Thomas Holland, was the first manufacturer of a highly-glazed black pottery, at that time largely exported to America, and young Holland painted flowers on pottery in the works of James Davenport. In 1819 he came to London, where he lived as a teacher and flower-painter, exhibiting at the R.A. from 1824. He visited Paris in 1831, and thereafter devoted himself to painting views of towns, abroad and at home. He visited Venice, Milan, Geneva and Paris in 1835; Portugal in 1837 for the "Landscape Annual"; Paris in 1841; Rotterdam in 1845; Normandy and North Wales, 1850; Geneva, 1851; Venice and the Tyrol, 1857. He exhibited at the gallery of the Old Water Colour Society from 1833; was elected Associate in 1856 and member in 1858. He was also a member of the British Artists, and exhibited from 1843 to 1848; and exhibited at the British Institution. To the Paris Universal Exhibition, 1855, he contributed three works which obtained "honourable mention." His "Greenwich Hospital" is at that institution, and another view in the Bridgewater Gallery. Nine pictures are at Gresham College; "The Port of Genoa: Moonlight" in the Liverpool Gallery; two pictures and three water-colours in the Victoria and Albert Museum. Holland groups with Bonington and Müller in the



brilliance of his oils and water-colours. He died in London on February 12 1870.

No. **1253.** *View of Hyde Park Corner, looking East.*

On loan to The London Museum.

Showing the architectural additions and alterations commenced in 1825 from the designs of Decimus Burton. On the left the Ionic screen and gateway which form the present entrance to Hyde Park; on the right the triumphal arch which was removed to another position in 1881-2. It will be noted that the sculptured *podium* and terminal *quadriga*, which formed part of the architect's design, though never executed, are introduced in this view by the painter; in their stead the large equestrian statue of the Duke of Wellington, now at Aldershot, long occupied the top of the arch. Captain Adrian Jones's "Quadriga" was placed on the top of the arch in 1912.

Canvas, 21 by 35½. Painted for Decimus Burton, the architect of the gateway, and presented by his niece, Miss Emily J. Wood, 1888.

No. **1309.** *The Grand Canal, Venice.*

A view of the Piazzetta, the Ducal Palace and the tower and domes of St. Mark's from the entrance to the Giudecca Canal; the Dogana with its weathercock of Fortune surmounting the Globe on the left; on the right there is a boat moored to a post with the letters I H on the stern board.

Wood, 16 by 29. Bequeathed by Mr. Henry Vaughan, 1900.

**HOOK** (JAMES CLARKE), R.A. 1819—1907.

Born on November 21 1819, at 27 Northampton Square Clerkenwell; his family, said to be of mixed Norman and Finnish extraction, originally settled near Wooler in Northumberland. His father, Judge-Arbitrator Hook, was a merchant in the West African trade. Obligated to live at times in Sierra Leone, he sent his son to a proprietary school in Islington. At fourteen young Hook left with a prize for drawing, and was taken for advice to Constable and afterwards to John Jackson. He drew in the British Museum, was admitted to the Academy Schools, and worked there for three years. He won medals from the Society of Arts, and his first picture, "The Hard Task" (R.A. 1839), gained him commissions for portraits in Dublin. He contributed unsuccessfully to the Westminster Hall competition, but won the gold medal and travelling studentship at the Academy, and went to Italy for three years with the wife he had married on getting news of his success. From Florence he sent "Bassanio commenting on the Caskets," to the Academy of 1847, and "Otho IV. at Florence" in the following year. He went on to Venice, but was

forced to come home by the Revolution of 1848. He settled at Brompton, won his associateship (1850), by other Italian pictures, and built a house on Campden Hill (Tor Villa, afterwards Mr. Holman Hunt's and Mr. Alfred Hunt's); then went to Abinger in Surrey, and began his real work by the harvest field picture called "A Few Minutes to Wait before Twelve o'clock" (1853). In 1854 Clovelly was discovered, and from that time begins the series of pictures on the western coasts with which Hook's name is associated. "Luff, Boy!" in 1859, was the picture that made him famous. In 1860 he was elected R.A. Shortly afterwards he settled at Churt, near Farnham, and built himself the house called Silverbeck. This remained his home to the end, and it was here he died on April 16 1907; but painting excursions carried him to Cornwall, the Scilly Isles, to Holland and Norway. His appearance in later years, that of a weather-beaten salt, is well rendered by Millais' portrait. His portrait of himself, painted by invitation for the Uffizi collection, was exhibited at the R.A. in 1891. A collection of his pictures was shown at the Old Masters' Exhibition of 1908.

No. **1512.** *Home with the Tide.*

Fishing boats returning to a rocky haven after a night's fishing. The tide is coming in with a fresh breeze. In the middle distance a group of women preparing fish for the market, and a woman with a baby wrapped in her shawl is seated in the immediate foreground. Signed with the artist's rebus—

18 J H 80

Canvas, 34½ by 54½. Exh. R.A. 1880. Tate Gift, 1894.

No. **1513.** *Young Dreams.*

A girl and boy talking on a cliff top from which is a view across a rocky bay to the open sea beyond. Signed as in No. 1512, and dated 1887.

Canvas, 41 by 55½. Exh. R.A. 1887. Tate Gift, 1894

No. **1514.** *The Seaweed Raker.*

A fisher girl with a rake in her hand standing on a sandy and rocky shore looking out to sea. In the middle distance a low rocky island, under shelter of which lies a group of fishing boats. Open sea beyond. Signed as in No. 1512, and dated 89.

Canvas, 28½ by 48½. Exh. R.A. 1889. Tate Gift, 1894.

No. **1598.** *The Stream.*

"Giving a gentle kiss to every sedge  
 He overtaketh in his pilgrimage,  
 And so by many winding nooks he strays,  
 With willing sport, to the wild ocean."

A thatched farmhouse stands on the right, there is a group of milkmaids with cows, one of them coming to drink at a stream which winds away to the sea. Signed as in No. 1512, and dated '85.

Canvas, 37½ by 59. Exh. R.A. and Chantrey Purchase, 1885.

No. **2252.** *Wreckage from the Fruiter.*

A green roller breaking on the ledge of a rocky coast on the left. The centre is occupied by a broken spar and nearly submerged crates of oranges, the cargo of the wrecked vessel. Three fishermen are hauling in a grapnel which has caught one of the crates, and two girls in the foreground on the right are filling creels with the damaged fruit.

Canvas, 35½ by 60½. Presented by the Painter's two sons, 1908.

**HOPPNER** (JOHN), R.A. 1758—1810.

Born in Whitechapel of German parents, April 4 1758. When young he was a chorister of the Royal Chapel; but he gave up music for painting, and entered as a student at the R.A., 1775. In 1780 he first exhibited; in 1782 he married the daughter of Mrs. Wright, the modeller in wax, with whom he lodged. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter; Sir Thomas Lawrence was for many years his only rival. He was elected A.R.A. in 1792, and R.A. in 1795, and contributed 168 works to its exhibitions. He painted a few fanciful pieces besides portraits; but it was as the imitator of Reynolds that he won his popularity. Sir Thomas Lawrence thus spoke of him in a letter to a friend, shortly after the painter's death:—"You will believe that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years."

No. **1505.** *Portrait of a Lady.*

A lady in white dress drawing in a red-bound sketch-book, and looking to her right; in the distance landscape with rolling clouds. A rock and trees form the background to the head.

Canvas, 49½ by 39½. Tate Gift, 1894.

**HOPWOOD** (HENRY SILKSTONE).**No. 1706.** *Industry.*

An old Yorkshire fishwife sits by a window opening mussels, to be used for bait, into an earthenware basin; a boy works on a slate at his lessons; a pot hangs over the fire. Insc. 'H. S. Hopwood, 1894.'

Water-colour, 31½ by 49½. Exh. R.A. and Chantrey Purchase, 1894.

**HORSLEY** (JOHN CALLCOTT), R.A. 1817—1903.

Born in London, January 29 1817, son of William Horsley the musician. He studied at the Academy Schools, and at nineteen painted "Rent Day at Haddon Hall in the Sixteenth Century," which was praised by Wilkie. "The Pride of the Village" was his first picture at the R.A. In 1843 his cartoon, "St. Augustine Preaching," gained a prize in the Westminster Hall competition, and in 1844 he obtained a commission to execute further designs for the Palace of Westminster. Horsley, with Cope, a fellow competitor, went to Munich to study fresco painting, and afterwards to Italy. His fresco in the House of Lords ("The Spirit of Religion," 1845), may be said to be the result of this journey. Another painting in the Poets' Hall is entitled, "Satan surprised at the Ear of Eve"; and "Henry V., believing the King dead, assumes the Crown," a large oil painting of 1847, secured Horsley a premium of the third class. Of his easel pieces some of the better known are "Malvolio in the Sun practising to his own Shadow," "Hospitality," and two paintings commissioned by the Prince Consort, "L'Allegro" and "Il Penseroso." For two frescoes painted for the Hall of Somerleyton, Horsley found his subjects in the childhood of Alfred the Great. In 1858 he purchased Willesley, at Cranbrook in Kent, giving his first commission to Mr. Norman Shaw to restore and enlarge the house. Here he painted some of his rustic pieces. He was elected A.R.A. in 1855, R.A. in 1864. During the eighties Horsley was famous for his protest against the nude in art, and he will be remembered for the work he did from 1875 to 1890 for the Winter Exhibitions at Burlington House. For a number of years he was treasurer to the R.A. He died at High Row, Kensington.

**No. 446.** *The Pride of the Village.*

"She never even mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence."

—*Washington Irving's "Sketch Book."*

Wood, 28½ by 24½. Exh. R.A. 1839. Vernon Collection, 1847.

33244 (B.A.)

H

**HUGHES** (ARTHUR).No. **2476.** *April' Love.*

Love is hurt with jar and fret,  
 Love is made a vague regret ;  
 Eyes with idle tears are wet,  
 Idle habit links us yet  
 What is Love ? for we forget  
 Ah, no ! no !

—Tennyson.

An April shower is passing outside an ivy-bung arbour. Lilac blossom is shining in the sun. Inside a man is seated. His left hand, holding a passion-flower, rests on the sill of the opening ; with his right he holds the left hand of the girl, and bows his head upon it. She stands in front, turned away from him and towards the spectator, tears still in her eyes. She has golden hair in long curls, and wears a purple skirt and white sleeveless bodice over which she holds at the neck a silk scarf, striped white and blue-green. On the ground at her feet are rose leaves. The picture was seen on Sept. 8 1855 in Munro the sculptor's studio by Madox Brown, who notes in his diary, "Saw Hughes' picture of 'The Lovers' Quarrel.' It is very beautiful indeed and the girl is lovely, draperies and all, but the greens of his foliage were so acid." (W. M. Rossetti's "Preraphaelite Diaries and Letters," p. 195.) Ruskin in his "Academy Notes" for 1856 wrote, "Exquisite in every way and lovely in colour, most subtle in the quivering expression of the lips, and the sweetness of the tender face, shaken like a leaf, by winds upon the dew, and hesitating back into peace." Insc. 'Arthur Hughes, 1856.'

Canvas, 35 by 19½ (arched top). Ex. R.A. 1856. Sold by the Painter to Wm. Morris. Afterwards, till 1909, in the Collection of Mr. Henry Boddington. Exh. Birmingham 1891 ; Bradford 1904 ; White-chapel 1905 ; Leicester Galleries, 1909. Purchased out of the Lewis Fund from Messrs. Ernest Brown & Phillips, 1909.

**HUGHES-STANTON** (HERBERT E. P.), A.R.A.No. **2261.** *A Pasturage among the Dunes, Pas de Calais, France.*

Sand-dunes with belts of trees ; sea in the distance. Late afternoon light shines on the distance through the trees facing the spectator. A figure, which also catches the strong light, is seated in the foreground, and a few sheep graze at the scanty herbage.

Canvas, 56 by 84½. Exh. Nw.G. and Chantrey Purchase, 1908.

**HUNT** (ALFRED WILLIAM). 1830—1896.

Born at Liverpool, son of Andrew Hunt, an artist ; exhibited at the early age of twelve. Painting and studying his books with

equal success, he won an exhibition at the Liverpool Collegiate School, and in 1848 a scholarship at Corpus Christi, Oxford; notwithstanding this he continued his painting and drawing, and became a member of the Liverpool Academy in 1850. In 1851 he won the Newdigate, and in 1852 he took his degree with a second class in classics, and became M.A. in 1855. "It was a mere accident," as he gravely said, "that his existence did not become Academic," for he tried for a "Mastership," which he did not obtain; but in 1857 he became Fellow of his college. In 1854 he exhibited at the R.A. a view of Wastdale Head, from "Styhead Pass, Cumberland." In 1856, "Summer Eve by Haunted Stream" was at the Portland Gallery, and "Llyn Idwal," which Wyatt, the Oxford printseller, had sent to the R.A., was hung upon the line, and much praised by Ruskin. This decided him for Art, and that same year he became a member of the original Hogarth Club, just founded, and the centre of the Pre-Raphaelite forces. In 1857 he had two pictures and a drawing badly hung at the R.A., and in 1858 his elaborate "Track of an Old-world Glacier," was altogether refused. His works were mostly exhibited at the Society of Painters in Water Colours, of which he was elected Associate in 1862, when he was settled in the city of Durham; he became a member in 1864. In 1866 he removed to London, taking Tor Villa, Campden Hill, Kensington. He continued to work, principally in water-colours, until the year 1870, when he again sent to the R.A.; he exhibited nineteen oil pictures there from that date, and five at the New Gallery. He exhibited 343 water-colours at the R.W.S.; there was an exhibition of his pictures at the Fine Art Society in 1884, and a posthumous exhibition at the Burlington Fine Arts Club. He died in May, 1896. In 1882 he had been elected Hon. Fellow of his college.

**No. 1703.** *Windsor Castle.*

The Round Tower lit by the setting sun against a pearly sky; a pale full moon rises behind Saint George's Chapel. The whole is reflected in the rippling river; a ferry-boat crosses from the opposite landing place. On this side are rowing boats, swans, and children playing on the bank. Insc. 'A W Hunt 1889.'

Water-colour, 19½ by 29½. Exh. R.W.S. 1889. Tate Gift, 1894.

**HUNT (WALTER).**

**No. 1581.** *The Dog in the Manger.*

In a large stable or cowhouse two young calves look in dismay at a fox-terrier puppy sleeping in their manger; in the fore-

ground a hen and chickens round a saucer on the floor; near an open door in the distance is a barrow of turnips and poultry. Insc. 'W. HUNT 85.'

Canvas, 39 by 65½. Exh. R.A. and Chantrey Purchase, 1885.

### **HUNT** (WILLIAM HENRY). 1790—1864.

Born at 8 Old Belton Street (now Endell Street), Long Acre, on March 28 1790. He was a sickly child, and amused himself with drawing. When old enough, and after objections on the part of his father, a tin-plate worker, he was apprenticed to John Varley. He also received encouragement in his early efforts from Dr. Monro. In 1807 he entered the Academy Schools, having already exhibited there during that year. He first found employment in painting gentlemen's country houses and teaching. He exhibited at the Water Colour Society in 1814, but he did not join till 1824 when he was elected associate, and in 1827 full member. Thenceforward he contributed regularly to its exhibitions, frequently sending from twenty to thirty drawings in a year. In his early period Hunt painted landscapes, poultry and vegetables; he then turned to humorous rustic subjects, and in his later years painted fruit and flowers with great detail and fidelity. His figure pieces are full of a quaint humour, especially his country boys and girls. He was deformed, and throughout his life suffered from weak health; on this account he lived much at Hastings. He died at 62 Stanhope Street, Hampstead Road, February 10 1864, having exhibited nearly 800 drawings at the Water Colour Society's exhibitions. He was member of the Royal Academy of Amsterdam.

#### **No. 1970.** *An Old Man's Head.*

Study of an old man's head, turned to the right, with long iron grey hair combed back from a high forehead, and a bushy square beard. Signed 'W. Hunt.'

Water-colour, 9½ by 8. Bequeathed by Mr. Charles Fraser, 1905.

#### **No. 1971.** *A Peasant Girl.*

A peasant girl in long brown cloak leaning forward on a stone wall. She looks smilingly over her shoulder out of the picture. Insc. 'W. Hunt, 1838.'

Water-colour, 15½ by 11. Bequeathed by Mr. Charles Fraser, 1905.

#### **No. 1972.** *Fruit.*

Black and white grapes, purple and yellow plums, red currants,

two apricots and a peach piled up with a bunch of immature cobnuts on the right. Signed 'W. Hunt.' •

Water-colour, 8½ by 10½. Bequeathed by Mr. Charles Fraser, 1905.

No. **1973.** *A Water Carrier.*

A boy in smock frock and a blue Tam-o-shanter standing with a yoke on his shoulders and wooden buckets of water on the ground on either side.

Water-colour, 14½ by 10½. Bequeathed by Mr. Charles Fraser, 1905.

No. **1974.** *Apples.*

Two apples side by side on a mossy bank; a bleached and empty snail shell on the left. Signed 'W. Hunt.'

Water-colour, 5½ by 7½. Bequeathed by Mr. Charles Fraser, 1905.

**HUNT** (WILLIAM HOLMAN), O.M. 1827-1910.

Born April 2, 1827, in Wood Street, Cheapside, son of the manager of a city warehouse, who opposed his wish to be a painter, and placed him at 12 with an estate agent. His master, however, encouraged his artistic leanings, and his father, after reluctantly allowing the boy to spend his salary on lessons from a portrait painter, in 1843 consented to his devoting himself, at his own risk, entirely to painting. At first he devoted his time between drawing in the British Museum and painting portraits to support himself. He was admitted to the Academy schools as a probationer, and exhibited his first painting "Hark!" at the R.A. in 1846. Meanwhile he had made friends with his fellow students, Millais and Rossetti. Together they read "Modern Painters," and decided to break with the conventions of Academy training and to begin with a new method and a new ideal. They determined to seek inspiration direct from nature, like the predecessors of Raphael. They did not mean to copy these early painters, but the nick-name, "Pre-Raphaelites," given them by their fellow-students, was adopted by Hunt and Millais, when, a few years later, with Rossetti and four other sympathisers, Collinson, Woolner, F. G. Stephens, and W. M. Rossetti, they definitely formed a society to carry out their aims. In 1848 Hunt had a rough studio at No. 7, Gower Street, and Millais, who was living with his parents at No. 89, discovered a book of engravings of the Campo Santo at Pisa. Hunt later on, thus described the feelings aroused by this discovery: "We found in them, or thought we found, that freedom from corruption, pride,



and disease, for which we sought. Here there was at least no trace of decline, no convention, no arrogance. Whatever, the imperfection, the whole spirit of the art was simple and sincere—was, as Ruskin afterwards said, eternally and unalterably true." Inspired by this passion for truth of detail and sincerity of emotion the friends painted pictures—Millais "*Lorenzo and Isabella*," Hunt "*Rienzi*," and Rossetti "*The Education of Mary Virgin*," which, when exhibited (the first two at the Academy in 1849), aroused a storm of hostility. They did, however, excite an attention that is surprising, considering the youth and inexperience of the artists. Hunt, who was dependent for a livelihood on the sale of his pictures, felt this attack most keenly. "*Rienzi*" was purchased by Mr. Gibbons through the influence of Augustus Egg, but in 1850, Charles Dickens in "*Household Words*" joined in a still fiercer condemnation of Millais's "*Carpenter's Shop*," and Hunt's "*Christian Missionary*." In 1851, Ruskin, however, came forward, in "*The Times*," as Hunt says, "like thunder out of a clear sky" and proclaimed that there had been "nothing in art so complete since the days of Albert Dürer as Hunt's "*Two Gentlemen of Verona*," and Millais's "*Mariana*" and "*Return of the Dove to the Ark*." The battle was by now half won. Hunt found a friend in Mr. Thomas Combe, who purchased for £400 "*The Light of the World*," (Keble College, Oxford, later replica St. Paul's) hung on the line at the Academy in 1854, and declared by Carlyle "the greatest picture he had seen painted by any modern man." This sale enabled the painter to carry out his expressed intention to visit the East. "I will find out what Christ is like that I may see Him with my own eyes. If I cannot find Him in the West, I will find Him in the East—I will find it and paint it before I die."

Two visits to Palestine resulted, besides "*The Ship*," (No. 2120), painted on the voyage in 1875 and many landscapes, in "*The Scape-Goat*," "*The Finding of Jesus in the Temple*," "*The Shadow of Death*," "*The Holy Innocents*" and "*The Holy Fire in the Church of St. Sepulchre*."

In this series of paintings Hunt produced the most striking expression the religious genius of the English race has as yet achieved in painting. He sought his vision not in the depths of his own soul alone, but in a fervent study of the historical setting of the Christian story, and there is an almost bitter strength in the white heat of reality of these paintings that recalls the spirit of Bunyan. Hunt was resolved to convince men that these

events happened like that, at that place, and that they were of momentous importance. "The series stands alone in its passionate Protestant belief in the power of the individual to penetrate into the sacred mysteries by the light of the Bible and his own intimations and understanding."

Hunt's artistic genius was, perhaps, revealed with most charm in his original design for "The Lady of Shalott" and in his "Claudio and Isabella," painted when Rossetti's influence cast a spell of romantic beauty, and with most original force and individuality in the "Hireling Shepherd," painted in 1851 when the artist's puritan conscience was combined with a certain lusty vigour of temperament. Intensely conscientious and uncompromising, he rendered his noble visions with a minuteness of sometimes crude detail that robbed them too often of the highest artistic beauty.

Faces and surfaces alike lost charm and atmosphere, and his mimetic method, spread over a large surface, tended to arouse too great interest in the part and so to detract from the impression of the whole.

As one of the joint founders, and as the only consistent member of the Brotherhood, such glory as is due to Pre-Raphaelitism may fairly be claimed by Hunt, who possessed the rare element of greatness. In his sincerity, intensity, and revolt against convention, he did great service in forcing art to the service of spiritual truth and his ideas possessed him to a degree very rare in modern art but after its short period of ephemeral popularity, the effect of Pre-Raphaelism on the general course of art has been slight. The orchestration of colour and swelling movement of instinctive handiwork that mark the greatest works of art, are wanting in his paintings, in spite of their spiritual intensity and the quiet beauties often found within their somewhat harsh and angular designs.

The Pre-Raphaelite Movement: Three papers in "The Contemporary Review," 1886. W. HOLMAN HUNT.

Pre-Raphaelitism and the Pre-Raphaelite Brotherhood. Two volumes. W. HOLMAN HUNT, O.M., D.C.L., Macmillan & Co., 1905.

HOLMAN HUNT. Obituary Notice, Sept. 8, 1910. "The Times"; Sept. 17 1910, "The Spectator."

No. 2120. *The Ship.*

"I hear the noise about thy keel,  
I hear the bell struck in the night,  
I see the cabin window bright,  
I see the sailor at the wheel."

Tennyson—*In Memoriam.*

The deck, at night, of a P. and O. steamer in the Mediterranean; deep blue sky, with stars and a moon in her first quarter; contrasted with this a rush of red sparks from the funnel. In the foreground, right, a sailor with his back to the spectator stands at the wheel; beyond him a canvas awning stretches over a boom from side to side. Against the bulwarks to the right a passenger stands holding his cap on with one hand and a field glass in the other. To the left a lady is seated, looking up at the stars; a kitten rubs itself against her skirts. From the "cabin window bright" in the centre a hand passes a key to a lascar who crouches outside; further away two passengers, a man and woman, are seated amidships. Painted in 1875, when the artist was on his way to Syria, at a time when the old-fashioned steering gear, a wheel at the stern, still persisted. "It was evident that this opportunity of illustrating Tennyson's lines could not be postponed. The artist, therefore, made drawings and night studies of effect, and on his arrival in Syria, with the scene still fresh in his mind, he painted this picture." (Catalogue of exhibition at Leicester Galleries, 1906.) Signed with monogram and dated.

Canvas, 30 by 38½.

Bought by subscription from the Painter and presented, 1907, as a memorial of the artist's eighty-first birthday, through a Committee of which Lord Carlisle was Chairman, Canon Rawnsley Hon. Secretary, and the Rev. H. G. Woods, Master of the Temple, Hon. Treasurer.

No. **2422.** *An Etching from "The Germ."*

Two subjects on one plate from the "Germ," No. 1 (1850). The upper illustrates the lines in Woolner's Poem, "My Beautiful Lady," beginning, "This is why I thought weeds were beautiful." The other illustrates the lines in the sequel, "Of my Lady in Death," describing the tolling of the bell for her soul and the swoon of the lover.

Etching, 7½ by 4½ (plate mark). Presented by Mr. Edmund Houghton 1898.

**HUNTER** (COLIN), A.R.A. 1841—1904.

Born in Glasgow, July 16 1841, son of John Hunter, bookseller and postmaster of Helensburgh; educated in that town and began painting at twenty, after a four years' clerkship. He studied principally from nature. He began to exhibit in London in 1866, his pictures being mostly sea pieces, such as "Trawlers waiting for darkness," 1873, "Salmon Stake Nets," 1874, now in the Sydney Gallery; "Waiting for the Homeward Bound," 1882, now in the Adelaide Gallery; "Herring Market at Sea," 1884, in the Manchester Gallery. He was elected A.R.A. in 1884, and was also a member of the Scottish Water Colour Society.

No. **1579.** *Their Only Harvest.*

On a rough sea at evening, off a desolate coast, a girl and two men are hooking into a boat their harvest of seaweed for kelp-making. The sun has gone down and the yellow sky is reflected in the swell of the Atlantic rollers. Insc. 'COLIN HUNTER, 1879.'

Canvas, 41½ by 71½. Exh. R.A. and Chantrey Purchase, 1879.

**HUNTER** (JOHN YOUNG).No. **1698.** *My Lady's Garden.*

On a lawn divided from a garden behind by a row of espalier fruit trees, a richly-dressed lady is bringing food in a Venetian glass dish for three peacocks. The lawn is sheltered by high yew hedges, poplars and cedars, seen dark against the evening sky. The garden is cut into spirals and curves by geometrical beds, outlined with box-edging. The lady wears a white cap, a yellow gown with blue insertions, embroidered in gold, and large sleeves lined with purple velvet. Insc. 'J. Young Hunter 1899.'

Canvas, 41 by 71. Exh. R.A. and Chantrey Purchase, 1899.

**HURLSTONE** (FREDERICK YEATES). 1800—1869.

Born in London; entered the Academy Schools 1820, and obtained the gold medal in 1823 for his "Archangel Michael and Satan contending for the body of Moses." He also studied under Beechey, Lawrence and Haydon. He exhibited 37 works at the R.A. and 19 at the British Institution, but the majority of his pictures appeared at the British Artists. He was elected a member of that body in 1831, and was President from 1835 until his death, sending 326 works to their exhibitions. The range of his subjects was much enlarged by visits to Italy in 1835, to Spain in 1842 and in 1851-52 and to Morocco in 1854. He gave evidence at the Parliamentary enquiry into the constitution of the Academy in 1836. Amongst his works are "The Enchantress Armida," and the "Peasant Girl of Sorrento," in the Bridgewater Gallery; "The Prisoner of Chillon," in Lord Tankerville's collection; "A Venetian Page," at Grosvenor House, in London; and "Eros," in the Marquis of Lansdowne's collection at Bowood; "The Game of Mora," "Boabdil mourning the fall of Granada," "Columbus asking Arms," "Constance and Arthur," "Monks at the Convent of St. Isidore," "Card-players in a Posada in Andalusia," and "Haidee aroused from her trance."

No. 1967. *A Scene from Gil Blas.*

"When dinner was ready, we returned into the canon's chamber, where, while I set the cloth on a table set just by his elbow-chair, the housekeeper tucked a napkin under the old man's chin, and tied it over his shoulders. In a moment after, I brought in a plate of soup that might have been presented to the most celebrated director of Madrid, and two *entrées* which would have stimulated the sensuality of a viceroy, had not Dame Jacintha been sparing of her spices for fear of inflaming the gout of the licentiate. At the sight of these delicate dishes, my old master, whom I believed impotent in all his members, showed me that he had not as yet lost entirely the use of his arms: he helped to disencumber himself of his pillows, and cheerfully prepared himself for eating. Though his hand shook it did not refuse its service, but went and came with great expedition; in such a manner, however, that it spilt upon the tablecloth and napkin one half of that which was intended for his mouth. I took away the soup when he had done with it, and brought in a roasted partridge, flanked with two quails, which Dame Jacintha carved for him. She took care also to make him drink frequently large draughts of wine, a little diluted, in a large and deep silver cup, which she held to his mouth as if he had been a child of fifteen months. He ate greedily of the *entrées* and did no less honour to the birds. When he had well dined, the devotee untied his napkin, replaced his pillows and cushions, and left him quiet to take his afternoon nap in his chair."

The canon Sedillo has well dined and prepares to take his afternoon nap; to the left stands his housekeeper, Dame Jacintha, with her keys at her girdle, a mantilla over her head, a pomegranate flower in her hair, and a rich Spanish fan in her hand; beside her, Inesilla, her niece, is about to remove a plate, upon which is a knife and a piece of pomegranate peel; to the right is the silver cup and a dish of grapes and pomegranates. Behind, Gil Blas fingers a book from the library which became his valueless legacy after the licentiate had suffered the attentions of Dr. Sangrado. Sedillo's head is borrowed from the *Frate Addormentato* (Brera, 390) asc. to Velazquez.

Canvas, 44 by 55. Purchased from Mr. G. H. Shepherd out of the Lewis Fund, 1905.

**INCHBOLD** (JOHN WILLIAM). 1830—1888.

Born at Leeds, April 29 1830, son of Thomas Inchbold, editor of the "Leeds Intelligencer." He was sent at an early age to London, where he received his first training as a draughtsman from Messrs. Day & Haghe, the lithographers, and about 1847 studied water-colour painting under Louis Haghe. The moorland scenery of Devonshire attracted him, and his first pictures sent to the British Artists were "Sheep's Tor" and the "Dewar Stone" on Dartmoor, 1849. The minute character of his work at this time was due to Pre-Raphaelite influence; "The Moorland" (R.A. 1855) was warmly praised by Ruskin. With increased experience he adopted a freer style of painting. He also etched a number of plates,

though few were published. In 1877 he brought out a volume of poems, "*Annus Amoris*." He died at Headingley near Leeds, January 23 1888. (Bryan.)

No. **1477**. *The Moorland*. (*Dewar Stone, Dartmoor*.)

On the left a large rock, overgrown with moss and lichen, lies on a slope of moorland which rises from a deep ravine on the right. In the middle distance a stream winds between hills; beyond lies undulating country. Lines of purple cloud stretch across the horizon, behind which the sun has just set.

Canvas, 13½ by 20½. Bequeathed by Sir J. Russell Reynolds, 1896.

### **JACK** (RICHARD), A.R.A.

No. **2895**. *Rehearsal with Nikisch*.

The conductor, Arthur Nikisch, is seen with the left arm raised and the right hand holding his baton standing on the estrade of the Queen's Hall, looking towards the left wing of his orchestra. In the foreground are the empty red seats of the auditorium and above hang brass lamps with red shades, which with the mellow tones of the instruments and the black coats of the players form a rich harmony of subdued colour seen against the brown and cream walls of the hall.

Canvas, 60 by 84. Exh. R.A. and Chantrey Purchase, 1912.

### **JACKSON** (JOHN), R.A. 1778—1831.

Born at Lastingham, Yorkshire, May 31 1778, son of a village tailor, and brought up to his father's business, which he disliked. Having shown considerable ability as an artist, he received the permission of the fifth Earl of Carlisle to make studies of pictures at Castle Howard, copying, amongst other paintings, Annibale Carracci's "*Three Marys*." He attracted the notice of Lord Mulgrave and Sir George Beaumont, the generosity of the latter enabling him to prosecute his studies at the Academy, where he became a student in 1805. He early obtained distinction as a portrait-painter. He travelled in Holland and Flanders, and in 1815 was elected A.R.A.; R.A. in 1817. In 1819 he visited Rome with Chantrey, and painted for him there a portrait of Canova. He was elected a member of the Academy of St. Luke at Rome. Some Family Groups by him are at Castle Howard. He exhibited 146 pictures at the R.A. between 1804 and 1830, and 20 at the British Institution. His first wife, named Fletcher, died in 1817, and his second wife, a daughter of James Ward, R.A., survived until 1873. He died at St. John's Wood June 1, 1831.

No. **2279.** *Portrait drawing of Wilkie.*

A drawing of Sir David Wilkie, from the life. Head and shoulders, looking upwards to the left. This drawing seems to be of later date than the portrait of Wilkie by himself in the National Portrait Gallery (1814), but earlier than the portrait by Phillips in the Nat. Gallery (1829). Insc. "Jno. Jackson R.A. delt."

Red chalk on grey paper, 10½ by 8½. Presented through the National Art-Collections Fund by Sir J. C. Robinson, C.B., 1908.

**JOHN** (SIR WILLIAM GOSCOMBE), A.R.A.No. **1755.** *Boy at Play.*

A boy balancing himself on his left foot reaches forward with his right to touch a knuckle-bone standing on end in front of him; he must recover his position behind the line which he toes without putting his foot to the ground. Insc. 'W. GOSCOMBE JOHN.'

Bronze, 53 in. high, including the 2½ in. of the "Verde di Prato" marble base. Exh. R.A. and Chantrey Purchase, 1896.

**JOHNSON** (CHARLES EDWARD). 1832—1913.

Born at Stockport and studied art under C. Landseer and R. Scott Lauder at the Royal Academy and in Edinburgh. In 1864 he came to London with Orchardson and Pettie; was elected an original member of R.I. and R.I. (Oils) and exhibited at R.A. frequently from "Stepping Stones" in 1855 until his death. A typical landscape-painter of the old school, somewhat conventional but up to the average in technique and gifted with a capacity for choosing "picturesque" points of view which gave his landscapes a certain vogue. Died at Richmond, February 11 1913.

No. **1606.** *The Swineherd: Gurth, Son of Beowulph.*

"In the pleasant district of Merry England which is watered by the River Don, there extended in ancient times a large forest, covering the greater part of the beautiful hills and valleys which lie between Sheffield and the pleasant town of Doncaster. The remains of this extensive wood are still to be seen at the noble seats of Wentworth, of Warncliffe Park, and around Rotherham. Here haunted of yore the fabulous Dragon of Wantley; here were fought many of the most desperate battles during the Civil Wars of the Roses; and here also flourished in ancient times those bands of gallant outlaws whose deeds have been rendered so popular in English song."

—Sir Walter Scott: *Ivanhoe*.

The swineherd rests beneath an oak, the herd of swine about him. A fallen birch in foreground. Insc. 'C. E. Johnson, 1879.'

Canvas, 55½ by 83½. Exh. R.A. and Chantrey Purchase, 1879.

**JOSEPH** (SAMUEL), R.S.A. Died 1850.

Pupil of Peter Rouw and student of the R.A., where in 1815 he won a gold medal for "Eve supplicating Forgiveness." He worked in London as a sculptor of busts and medallion portraits, and began to exhibit at the R.A. in 1811. In 1823 he settled in Edinburgh and obtained plenty of practice; he was elected a member of the Scottish Academy. At the National Gallery of Scotland there are busts by him of Lord Brougham, Sir David Wilkie, the Rev. Archibald Alison and Henry Mackenzie. In 1826 he returned to London, and executed by command a bust of George IV. in 1830; his best known statue is that of William Wilberforce in Westminster Abbey. He exhibited at the R.A. for the last time in 1846. He died in London. (D.N.B.)

**No. 1764.** *Sir David Wilkie, R.A.*

Heroic-size marble statue of the painter with a long cloak or plaid thrown over his left shoulder; his right hand holds drawing implements, his left rests upon a sketching album; the plinth is insc. 'S. JOSEPH. Sculp., 1843.' The figure stands upon a white marble pedestal inscribed—

SIR DAVID WILKIE, R.A., D.C.L.

BORN NOVEMBER XVIII., MDCCLXXXV.

DIED JUNE I., MDCCCXLI.

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*A Life too short for Friendship, not for fame.*

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On the pedestal is one of Wilkie's favourite palettes.

Statue and plinth, 7 ft. high. Presented by Subscribers, 1844.

**KEENE** (CHARLES SAMUEL). 1823—1891.

Born in Hornsey, August 10 1823, son of a solicitor in Furnival's Inn, of Suffolk stock like his mother, who was a member of the Sparrow family of Ipswich. In 1839 at sixteen, after some years at a private school in Bayswater and Ipswich Grammar School, Keene entered his father's firm, but shortly after passed to the office of an architect named Pilkington. Through some water-colours of historical and nautical subjects sold in the City he came to be apprenticed to the brothers Whympers, the engravers, for five years. At the same time he studied from the life at the Clipstone Street



Artists' Society. In 1842 he did a frontispiece for a "Robinson Crusoe," followed by other illustrations. In 1851 he first appeared in "Punch." In 1859 he became a regular contributor to "Once a Week," and in 1860 he won a place at the "Punch" table. His work for that paper, on which he divided with George Du Maurier the province of John Leech, taking the sporting and rustic subjects, the life of London streets and lower middle-class types, was to be the main business of his life, and he devoted to it one of the finest draughtsman's talents of the nineteenth century, recognized as such by his great contemporaries in Germany and France, Menzel and Degas. In addition to his illustrative work he executed a few etchings, and occasionally a water-colour. He led the life of a recluse, with the intimacy of a few friends, Edwin Edwards, Edward Fitzgerald, Joseph Crawhall, A. W. Tuer, Birket Foster, and Mr. J. P. Heseltine. His relaxations were a whimsical interest in some forms of music and antiquities. In 1881 a collection of his "Punch" drawings was published as "Our People." In 1889 he won a gold medal at the Paris Exhibition. On January 4 1891 he died at 112 Hammersmith Road, after two years' acute suffering from rheumatism. In March of the same year a collection of his later drawings was exhibited by the Fine Art Society. His earlier drawings for publication were made upon the block and cut away by the engravers. A vast quantity of studies in the hands of Mrs. Edwards, Mr. Henry Keene and others, at the time of his death, bore witness to his perpetual research. ("Life and Letters" by G. S. Layard; "The Work of Charles Keene" by Joseph Pennell (with bibliography by W. H. Chesson); Article in Bryan by F. W. Whyte.)

Nos. **2446** to **2464**. *Drawings for "Punch."*

Pen and ink, of various sizes, from 4½ to 6 by 6½ to 10. Presented by Mr. J. P. Heseltine, 1909.

Nos. **2465** to **2470**. *Studies.*

Pencil and pen and ink. Presented by Mr. J. P. Heseltine, 1909.

No. **2471**. *Study of a Seated Man.*

An elderly man in frock-coat, seated in profile to right, with tall hat and umbrella in left hand. Part of the profile has been sketched in a second time. Above are the words "F. Schubert—Die Schöne Mullerin—Fritz Schubert, Hamburg." Stamped with monogram "C. K."

Pen and ink on white note-paper, 7½ by 4½. Presented by Mr. James Greig, 1909.

**KEMP-WELCH** (LUCY ELIZABETH).No. **1649.** *Colt Hunting in the New Forest.*

Six men on horseback driving a herd of wild ponies down a glade in the New Forest. Insc. 'Lucy Kemp-Welch 1897.'

Canvas, 59½ by 119½. Exh. R.A. and Chantrey Purchase, 1897.

**KENNINGTON** (THOMAS BENJAMIN).No. **1560.** *Orphans.*

Two children in black rags sit in a shabby room. The elder, a girl, supports her little brother's head upon her knee; before them is a broken plate with a crust of bread on it. Insc. 'T. B. KENNINGTON '85.'

Canvas, 39½ by 29½. Exh. R.I. 1886, and at Saint Jude's School, Whitechapel, 1887. Tate Gift, 1894.

**KERR** (CHARLES HENRY MALCOLM). 1858—1907.

Born in London, January 22 1858, son of R. M. Kerr, J.P., D.L., LL.D., Judge of the City of London Court; educated at Rugby and Corpus Christi College, Oxford. He studied painting at the Academy Schools and at Julian's in Paris, and exhibited at the Academy from 1884 onwards. His work was chiefly portraits with occasional landscapes and subject pieces, e.g., "The Outlaw's Grave," "When other Helpers fail," "Sanctuary." His portrait of Commissioner Kerr is in the Guildhall gallery. He produced also a good deal of black and white work. He was at one time a member of the British Artists', but resigned. He died December 17 1907.

No. **2215.** *Portrait of the Artist.*

Life-size, three-quarter length. The painter, in brown suit, right hand in coat pocket, left holding palette and brushes, faces the spectator, standing sideways to right. The portrait was exhibited at the Academy in 1899 under the title "Myself."

Canvas, 53 by 35½. Presented by the Widow of the Artist, 1908.

**KING** (YEEND).No. **1673.** *Milking Time.*

Across a rustic bridge, carried on stone piers over a stream which occupies the foreground on the left, is seen the meadowland of an undulating country, in which a man is driving cows towards the bridge. In the immediate foreground stands a country

girl, waiting with a milking-pail and stool. The cart-shed and buildings of a mill occupy the right, and nearer is an old pear tree, under which are ducks. Among the trees in the middle distance are the gable and chimney of a farmhouse. Insc. 'YEEND KING.'

Canvas, 47½ by 71½. Exh. R.A. and Chantrey Purchase, 1898.

### **KNIGHT** (CHARLES PARSONS). 1829—1897.

Born in Bristol, February 15 1829, fifth son of the Rev. Canon Knight, Rector of Saint Michael's, and educated by his father. As a boy he drew the shipping of the old Port of Bristol; he entered Messrs. Green's service as midshipman, but after one voyage to Calcutta he gave up the profession; this experience strengthened his love of the sea as a subject; he studied under no regular master, but drew and painted in the life school of the Bristol Academy. He first exhibited in London at the British Artists' in 1853, "The Mumbles Head, Glamorganshire." His first contribution to the R.A. was "Durham from the North," 1857. Altogether he exhibited some 110 pictures in London, mostly views of the coast. He died January 22 1897. A special exhibition of his work was held at the Bristol Academy in 1897.

#### No. 1655. *The Kyles of Bute.*

On the calm waters of a narrow sea-loch a cutter-yacht is sailing under a rocky and mountainous coast. The setting sun catches on the sails of the yacht and illumines the mountains and bright clouds behind. Insc. 'C. Knight 1893.'

Canvas, 24½ by 43½. Presented by Miss A. F. C. Knight, 1898.

### **KNIGHT** (JOHN BAVERSTOCK). 1785—1859.

Son of Captain James Forster Knight, lived much in Dorsetshire. He painted many portraits which were admired by Sir Thomas Lawrence, and copies of Old Masters and family portraits for various county families, such as the Farquharsons at Langton and Lord Grenville at Bosconnor.

Some of his etchings appeared in the "Gentleman's Magazine" from 1816 onwards, and in the second edition of Hutchins's "History of Dorsetshire."

He was an excellent landscape painter, and in 1819 four of his landscapes were hung at the Royal Academy, and West, Fuseli, and other Academicians expressed delight at "the great amount of merit displayed in such a free and natural manner."

No. **2733.** *Axbridge Vale.*

Near Cheddar. A wide valley with distant hills, church tower to the left in middle distance.

Pen outline in brown, washes of blue and green on white paper. Sight size,  $7\frac{1}{2}$  by  $11\frac{1}{2}$ . Presented by The Rev. Alfred Pontifex.

No. **2734.** *Tievebulliagh from Knocknacarry.*

Valley with mountains ; two figures in foreground.

Pen outline in brown, washes of blue and green on white paper. Sight size,  $5\frac{1}{2}$  by  $8\frac{1}{2}$ . Presented by the Rev. Alfred Pontifex.

No. **2735.** *In Borrodale.*

In the foreground Grange Bridge, on the left a lofty group of trees ; behind a line of lofty fells runs almost across the drawing. Inscribed "In Borrodale."

Pen line and washes in Indian ink on cream paper. Size, 11 by 18 (corners rounded). Presented by The Rev. Alfred Pontifex

**KNIGHT** (JOHN PRESCOTT), R.A. 1803—1881.

Born at Stafford, 1803, son of Edmund Knight the comedian, who placed him as clerk with a West Indian merchant ; owing to his master's failure he was left without occupation, and amused himself for some time in copying designs by Benjamin West. In this he succeeded so well that his father allowed him to become a pupil of Sass and of George Clint, and in 1823 a student at the Academy Schools. His first picture at the R.A. was in 1824, and was followed by portraits of Alfred Bunn, Miss Chester, Mrs. Terry, Sir Walter Scott, Mr. Glover, and his father. He exhibited at the British Institution in 1828 a picture called "List, ye Landsmen all, to me !" and afterwards "The Whist Party," "Auld Robin Gray," and "The Smugglers Alarmed," but his principal work was portrait-painting. He was elected A.R.A. in 1836 and R.A. in 1844. He was also Professor of Perspective at that institution, and from 1848 to 1873 Secretary. His best known work is "The Waterloo Banquet," in the possession of the Duke of Wellington. He died in London. (Bryan.)

No. **1498.** *Sacking a Church in the Time of John Knox.*

"Knox endeavouring to restrain the violence of the people, who, excited by his eloquence against the Church of Rome, destroyed the altar, missals, images of saints, &c., at Perth, 1559.

"The day after the memorable meeting at Stirling, Knox preached in Perth, with his usual vehemence, against the mass, idolatrous worship and adoration of saints and images, when a priest, proceeding to celebrate mass, and anxious to counteract the effect of the discourse, drew the attention of the bystanders to the altar. This excited some expression of ridicule from a boy, for which the priest imprudently struck him. The boy retaliated by throwing a stone, and damaged the picture above the altar, which aroused the iconoclastic fury of the people, who had taken part with the boy, and

they destroyed the pictures, images, missals, and all the symbols of the Romish worship. Their zeal was so furious that Knox, although assisted by the civil authorities, in vain exerted himself to stop the ravages of what he termed the *rascal multitude*."

Insc. 'J. P. Knight, R.A., 1843.'

Canvas, 57½ by 77. Exh. R.A. 1843. Presented by Colonel Knight Prescott, 1896.

### **KNIGHT** (JOHN WILLIAM BUXTON). 1842—1908.

Born at Sevenoaks, son of William Knight, an artist and teacher, under whom he learned to paint. He first exhibited at the Academy in 1861, and in 1871 entered the School for two years, and then returned to open-air work. He was a prolific painter, exhibiting at the New Gallery and New English Art Club as well as at the Academy. He also worked in water-colour and etched. He occasionally travelled, but his characteristic subjects are English, Kentish scenes varied by scenes on the coast. The best of his works, pictures like "Hemp Agrimony" (1890), "Dover Cliffs" (now in Dublin), and the picture in this gallery, give him an honourable place in the succession to Constable. He married in 1880, and died in 1908. It was after his death that his powers won a tardy recognition here by the Chantrey Fund purchase; one of his finest works, "The Hamlet, Winter Sunshine" (1906), had previously been bought for the Melbourne Gallery, and he is represented in the galleries of Leeds and Bradford and of Johannesburg.

#### No. **2262.** *Old December's Bareness Everywhere.*

A bright winter's sun shines through mist on a line of farm buildings with smoking chimneys behind a fence. The ground rises in the distance to a belt of trees. In the foreground is the trunk of a fallen tree, and patches of snow by the side of a rough track. Signed 'J. Buxton Knight.'

Canvas, 35½ by 47½. Exh. R.A. and Chantrey Purchase, 1908.

### **KNIGHT** (JOSEPH). 1837—1909.

Born at Manchester. When a youth he lost his right arm through a machinery accident and became a photographer's assistant. His talent in painting attracted the notice of influential friends who enabled him to devote himself to art. Largely self taught, but was a pupil in the Manchester Academy of Fine Arts and became a member of it, of the Royal Cambrian Academy, of the Royal Society of Etchers, and of the Royal Institute of Water Colour Painters. He painted both oils and water colours and engraved mezzotints. In these he was usually content with a few flat tones of considerable beauty, which give the impression of a first state, lacking a final nervous vision of nature.

There are paintings by him in the Manchester, Liverpool, and Oldham Collections. His range of colour was limited, but his

landscapes are marked by a quiet sincerity and largeness of effect. He found most of his subjects in North Wales and preferred evening effects, in which a certain melancholy harmonized with his own temperament, which was somewhat gloomy in spite of the considerable recognition his art met with.

(*Who's Who*, 1908. *Manchester Guardian*, Jan. 6, 1909.)

**No. 1622.** *A Tidal River.*

On sedgy ground by a broad river are three men who have landed from a punt which lies in a backwater in the foreground. On the further side stretches an expanse of flat pasture dotted with sheep, and bounded in the distance by low hills and trees. The grey sky and subdued light give the impression of a quiet evening. Insc. 'J. Knight, 1877.'

Canvas, 33½ by 49. Exh. R.A. and Chantrey Purchase, 1877.

**LANCASTER** (REV. RICHARD HUME). 1773—1853.

Son of Richard Lancaster of London. Matriculated at Merton College, Oxford, March 23 1790; B.A. 1793; M.A. 1796; Rector of Warnford, Hants, 1802 till death, June 25 1853. He was an "Honorary Exhibitor" of landscapes at the Academy from 1800 to 1827. His subjects were views in Wales, Scotland, the South Coast, Yorkshire, and one or two in France. Mr. Brockwell ("The National Gallery; Lewis Bequest") suggests that the "View of Oxford" at the National Gallery, signed with the initials "R. H. L.," and ascribed to Robert Ladbroke, is the picture exhibited by Lancaster at the R.A. in 1814. His youngest son, Hume Lancaster, was also a painter. (Alumni Oxoniensis 1716—1886; Obituary of "Gentleman's Magazine," and inscription on tombstone of Hume Lancaster communicated by Mr. M. Sullivan.)

**No. 1428.** *A View at Southampton.*

Taken from the shore and looking towards the harbour. A portion of the old quay, on which roughly-hewn stones lie ready for masonry, is the foreground. Beyond, to the right, is a group of buildings, among them the ancient *Maison Dieu*, or God's House, a castellated structure with deeply-splayed windows, and the apparently still older "South Gate." In the distance, towards the left, boats are moored and vessels lie at anchor. Above, a summer sky across which clouds are drifting. Exh. R.A. 1817 under the title, "View of Southampton Pier from the platform in front of the Prison."

Canvas, 35 by 54. Insc.

*RH Lancaster 1817*

Purchase, Lewis Fund, from Messrs. P. and D. Colnaghi, 1894.

33244 (B.A.)

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**LANCE** (GEORGE). 1802—1864.

Born at the Manor House, Little Easton, near Dunmow, Essex, March 24 1802. His father had served in a cavalry regiment. He worked first in a manufactory at Leeds, but came to London, met Landseer by chance, and through him Haydon, who took him as apprentice for seven years. He studied at the same time in the Academy Schools. A study of fruit, bought by Sir George Beaumont, was the first of many such pieces, and he was employed on the decoration of Woburn Abbey. In 1824 he began to exhibit at the British Institution and British Artists, and in 1828 at the R.A. (a subject from "Hudibras"). In 1837 he won the annual award for the best picture at the Liverpool Academy. He exhibited in all 135 works at the British Institution, 48 at the British Artists, and 38 at the R.A. He varied his flower and fruit pieces with occasional genre subjects. His portrait by Wimsey at the age of 30 is at South Kensington. Among his pupils was Sir John Gilbert. He lived for some time at New Brighton near Liverpool, and died at Birkenhead, June 18 1864. (Biographical sketch from material supplied by himself, "Art Journal," 1857 : Bryan.)

No. **441.** *A Basket of Fruit, Pineapple, and Bird's Nest.* Insc. 'G. L. 1834.'

Wood, 18½ by 20½. Exh. Brit. Instit. 1834. Vernon Collection, 1847.

No. **442.** *Red Cap.*

Through an arched opening a monkey with red cap on his head is grouped with a basket of vegetables, a large cabbage, and a wild duck. Insc. 'G. Lance 1847.'

Wood, 17 by 19. Exh. Brit. Instit. 1847. Vernon Collection, 1847.

No. **443.** *Fruit-piece.*

A large composition of fruit of various kinds, in which a melon, pineapple, and bunches of green and purple grapes are conspicuous.

Canvas, 28 by 36. Exh. Brit. Instit. 1848. Vernon Collection, 1847.

No. **1184.** *A Fruit-piece.*

Grapes, peaches, nectarines, filberts and other fruit grouped on matting on a kitchen table.

Canvas, 13½ by 17½. Bequeathed by Mrs. Elizabeth Vaughan, 1885.

**LANDSEER** (SIR EDWIN HENRY), R.A. 1802—1873.

Born at 83 Queen Anne Street East, now 33 Foley Street, London, on March 7 1802, third son of John Landseer the

engraver. He was educated in art by his father before he became a student of the Academy, and received advice from Haydon. At 13 he won a medal from the Society of Arts for a drawing of an Alpine mastiff, of which there is an etching by his brother Thomas. But he first attracted general notice by pictures at the Society of Artists. He exhibited first at the R.A. 1815 "Portrait of a Mule" and "Portraits of a Pointer Bitch and Puppy." In 1820 he sent to the British Institution his "Alpine Mastiffs reanimating a Distressed Traveller"; and in 1822 obtained from the same institution the premium of £150 for "The Larder invaded." These works established his popularity, maintained by the long series which followed them at the R.A. and British Institution. In 1824 he paid the first of many visits to the Highlands along with Leslie, and stayed with Scott at Abbotsford. Besides animals, he painted several portraits. In 1826 he exhibited at the Royal Academy "The Hunting of Chevy Chase," and was in that year made an Associate. He was elected R.A. in 1831. In 1848 he was commissioned to paint three subjects in the Peers' Refreshment Room, but the money was not voted and the pictures not carried out. In 1849 he visited Belgium for his "Dialogue at Waterloo" (1850). In the same year he was knighted by Queen Victoria. In 1869 his lions at Trafalgar Square were uncovered. After the death of Eastlake he declined the Presidency of the Academy, Jan. 1866. From 1815 to 1873 he exhibited at the Academy 179 pictures. Many of his works were engraved by his brother, Thomas Landseer, S. Cousins and others to the number of several hundreds; he etched several of his own compositions. He was awarded the large gold medal at the Paris Universal Exhibition of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873. He died at his house in St. John's Wood, October 1 1873, and received the honour of a public funeral in St. Paul's Cathedral. At the Winter Exhibition at Burlington House, 1874, 461 of his works were exhibited, besides engravings. A complete catalogue of his works and engravings after them has been compiled by Algernon Graves. He is represented by one picture in the Scottish National Gallery; sixteen at South Kensington; two in the National Portrait Gallery; five in the Royal Collection; two at Apsley House, and one at Chatsworth.

No. 410. *Low Life—High Life.*

In these companion pictures, two dogs, a bulldog and a stag-



hound, are contrasted. To each are given characteristic accessories. Insc. (on 'Low Life') 'E. L., 1829.'

Wood, 18 by 13½. Exh. Brit. Instit. 1831. Vernon Collection, 1847.

No. **411.** *Highland Music.*

An old Highland piper has interrupted the meal of five hungry dogs by a blast of his pipes. The variety of effect of the "Highland music" on the dogs is striking.

Wood, 18½ by 23½. Exh. Brit. Instit. 1830. Vernon Collection, 1847.

No. **412.** *The Hunted Stag.*

A stag who has crossed a lake is being worried by two hounds, who are carried with him by the rush of the waters down a rocky torrent.

Wood. 27½ by 35½. Exh. R.A. 1833. Vernon Collection, 1847.

No. **413.** *Peace.*

The English coast with Dover harbour in the distance; goats and sheep are browsing in the sun on the cliffs, and a lamb lies with its head resting in the muzzle of a dismounted gun; the faces of three bare-headed children complete the general sense of peace.

Canvas, 34 by 52. Exh. R.A. 1846. Vernon Collection, 1847.

No. **414.** *War.*

A dying and a dead war-horse, with their fallen riders lying, amidst the burning ruins of a cottage, stand for the horrors of war.

Canvas, 34 by 52. Exh. R.A. 1846. Vernon Collection, 1847.

No. **606.** *Shoeing.*

The picture is also known as "Shoeing the Bay Mare."

A farrier is tying a shoe on the near hind foot of a bay mare, in a forge. This is a portrait of "Old Betty," a mare which belonged to Mr. Bell. She is standing in a way peculiar to her and without a halter, as she would not tolerate one. The Donkey and the Bloodhound are portraits; it is alleged that the farrier is a portrait of Mr. Jacob Bell, for whom the picture was painted.

Canvas, 56 by 44. Bequeathed by Jacob Bell, 1859.

No. **607.** *Highland Dogs.*

Five dogs; sketch for a vignette.

Copper, 16½ by 21. Engraved as the frontispiece of Mr. Scrope's work on deer-stalking, 1839. Bequeathed by Mr. Jacob Bell, 1859.

No. **608.** *Alexander and Diogenes.*

A group of dogs, illustrating Plutarch's story that Alexander visited Diogenes when in his tub, and said, "I am Alexander the Great"; "And I am Diogenes the Cynic," replied the philosopher. "What can I do for you?" said the king. "Stand out of the sunshine," said the cynic. Alexander, struck with the remark, to reprove those of his courtiers who were ridiculing the uncouth rudeness of the Greek philosopher, said, "If I were not Alexander I would wish to be Diogenes."

Canvas, 43½ by 56. Exh. R.A. 1848. Bequeathed by Mr. Jacob Bell, 1859.

No. **609.** *"The Maid and the Magpie."*

From the popular tale so called. A milkmaid has seated herself in a shed by a cow to milk it, but appears to be more intent upon what a young man behind her is saying to her, and does not observe that the magpie has seized and is about to carry off a silver spoon placed in one of two wooden shoes by her side; thus accomplishing the theft that caused her so much misery.

Canvas, 68½ by 59½. Exh. R.A. 1858. Bequeathed by Mr. Jacob Bell, 1859.

No. **1226.** *A Distinguished Member of the Humane Society.*

Portrait of a Newfoundland dog, seated at the end of a stone jetty with forepaws overhanging the water. The dog, "Paul Pry," was bred by Mr. Philip Bacon, who gave it when a puppy to his cousin, Mrs. Newman Smith. Sir Edwin (then Mr.) Landseer noticed him carrying a basket of flowers, and struck with its beauty, asked permission to paint it.

Canvas, 42½ by 55. Exh. R.A. 1838; at Leeds, 1868. Bequeathed by Mr. Newman Smith, 1887.

No. **1503.** *Equestrian Portrait.* (With SIR J. E. MILLAIS, v. p. 173.)

A lady is riding on a white horse through an archway into a courtyard; she is dressed in a green velvet riding habit, slashed and puffed in the fashion of the time of Charles II.; her tan gauntlets are lined with red, and there is a red feather in her wide grey hat, repeating the bright red of the saddle-cloth; on her left stands a page in old-gold velvet suit with light blue points and bows, and with a ribbon of the same round his black hat, which he holds in his hands. Landseer painted the horse and its accoutrements, intending it for an equestrian portrait of Queen Victoria, but this was never carried out, and ultimately the picture was sent to

Sir John Millais, who painted his daughter in this old riding-costume, together with the page, the dog and the background, and called the picture "Nell Gwynne." It is also sometimes known as "Diana Vernon." Signed 'E. L.' with the monogram of Sir J. E. Millais, and the date, 1882, when it was completed.

Canvas, 125½ by 91. Presented by an Anonymous Donor, 1897.

No. **1532.** *A Scene at Abbotsford.*

Two dogs in a baronial hall resting on the hide of a stag. The old black and white dog, with hanging tongue and blood-shot eye, belonged to Sir Walter Scott, and was called "Maida," the other was a deerhound of the artist's. On a red cushion to the left is a casque. Painted, 1829. Presented by the Duke of Bedford to the Right Hon. William Adam, M.P. Engraved, and described by Sir Walter Scott in *The Keepsake*, 1829.

Panel, 17½ by 23½. Tate Gift, 1894.

No. **1533.** *Uncle Tom and his Wife for Sale.*

Two pugs, chained together and to a green door, are offered for sale upon a doorstep; a brick wall forms the background. Insc. 'E. L. 1857.'

Canvas, 27½ by 35½. Exh. R.A. 1857; lent by Mr. J. C. Harter to the Jubilee Exhibition, Manchester, 1887. Tate Gift, 1894.

No. **1787.** *A Donkey and Foal.*

A boy tries to ride a hobbled donkey; her foal stands at her head surprised at this behaviour, and a broken-haired terrier barks at her heels; the landscape is like Hampstead Heath. Inscr. 1822, E. L.'

Panel, 9½ by 13½. Exh. at the National Exhibition of Works of Art, Leeds, 1868. Bequeathed by Mr. Henry Vaughan, 1900.

No. ——— *John Landseer.*

The old engraver, with long white hair, is looking at a large book which he holds in his hands.

Canvas, 35½ by 27½. Lent by Mr. Edwin L. Mackenzie.

No. **1788.** *A Landscape with Figures.* (With F. R. LEE, R.A., v. p. 148.)

In the Highlands; a mountain on the right, a farm in the middle distance on the left, and a river in the foreground; a huntsman leading a white Shetland pony with a dead stag slung on his back

crosses the ford. The landscape is by Lee and the figure and animals by Landseer. Insc. 'F. R. Lee, 1830.'

Canvas, 14½ by 19½. Bequeathed by Mr. Henry Vaughan, 1900.

**LANE** (THEODORE). 1800—1828.

Born at Isleworth in 1800. He originally studied engraving, which he early quitted for portrait painting, exhibiting at the Royal Academy from 1816. His forte however was in humorous subjects, and he was attaining some position when his death occurred in 1828 through falling through a skylight in Gray's Inn Road. Typical works are: "The Christmas Present," R.A., 1827, and "Disturbed by the Nightmare," 1828. (Bryan.)

No. **440**. *The Gouty Angler*.

An enthusiast, kept from the river banks by an attack of gout, is angling at home in a tub. Around him is strewn his fishing tackle, and on a table at his right a bottle of medicine.

Wood, 16 by 22. Exh. R.A. 1828. Vernon Collection, 1847.

**LANTÉRI** (ÉDOUARD).

No. **1905**. *Paysan*.

Bust in bronze of an old French peasant. The head is stooping and turned to the left.

Bronze, 21 in. high. Presented by Pupils of Professor Lantéri, 1902.

No. **2853**. *Bust of Alfred Stevens*.

Head and shoulders. The head turned slightly to the left.

The bust was designed from photographs and suggestions given by those who knew Alfred Stevens personally.

Bronze, 22½; on base, 5½. Presented by the Alfred Stevens Memorial Committee, 1911.

**LA THANGUE** (HENRY HERBERT), R.A.

No. **1605**. *The Man with the Scythe*.

A mower with white smock thrown over his shoulder, glances as he passes the gate of a cottage garden, towards a sick child who has fallen back against a white pillow in an arm-chair placed outside of the cottage. The mother in a lilac gown, and holding

something in her apron, grasps the arm of the chair and looks anxiously at her child. "Signed, 'H. H. LA THANGUE.'"

Canvas, 65 by 64½. Exh. R.A. and Chantrey Purchase, 1896.

**LAWES-WITTERONGE** (SIR CHARLES, BART.),  
1843—1911.

Born at Teignmouth, October 3, 1843. Eldest son of Sir J. B. Lawes; assumed name of Witteronge, 1902. President of Incorporated Society of British Sculptors, athlete and authority on agriculture. Died October 6 1911.

No. **2871.** *Dirce.*

Lycus put away his first wife Antiope and wedded Dirce, who treated Antiope with cruelty, so that when Antiope's sons by Zeus, Amphion and Zethus, seized Thebes, they took vengeance on Dirce by binding her to a wild bull so that she was done to death. Her body was cast into a fountain henceforwards called the fountain of Dirce. Plaster cast exhibited at Rome Exhibition, 1911.

Inscribed on the base :—

AMΦION ... ΖΗΘΟΣ ... ΔΙΡΚΗ.  
C. Lawes-Witteronge, 1906.

Bronze, 99½ high by 68 wide by 77 deep. Presented by Lady Lawes-Witteronge, 1911.

**LAWSON** (CECIL GORDON). 1851—1882.

Born near Wellington in Shropshire, December 3 1851, youngest son of William Lawson of Edinburgh, a portrait painter. His childhood and youth were spent in London. Having shown an early taste for art, he studied under his father, and while still a boy devoted himself to landscape painting. In 1870 he exhibited his first picture at the Royal Academy, "Cheyne Walk, Chelsea," followed by the "River in Rain" and "A Summer Evening," 1871; "A Lament," 1872; and "A Pastoral in the Vale of Miefod, N. Wales," 1873. In 1876 his "Hop Gardens of England" at the R.A. attracted considerable notice, and till his death his name appears yearly in the Royal Academy catalogue. Meanwhile the Grosvenor Gallery had been opened, and at its second exhibition (1878), appeared, in addition to two smaller pictures, "In the Minister's Garden," described as a tribute to the memory of Oliver Goldsmith. It was based on studies near Sandhurst. From this year up to the date of his early death he contributed frequently to the Grosvenor Gallery, viz., "A Morning Mist,"

"The Morning after" (sunrise after a storm), with five other pictures, 1879; "The August Moon" (described below) and "The Voice of the Cuckoo" (a landscape with figures on a large scale), 1880; "The Valley of Desolation," a view at "Wharfedale, Yorkshire," and "The Wet Moon, Old Battersea," 1881; "The Storm-cloud, West Lynn, N. Devon," 1882. Lawson married in 1879 Constance daughter of J. Birnie Philip the sculptor, and after his marriage lived for some time at Haslemere. A few years later his health began to decline, and he went to the south of France but returned no stronger. He died in London, June 10 1882.

**No. 1142.** *The August Moon.*

View in the outskirts of a forest, overlooking a marshy valley or flooded meadows, with wooded hills in the distance. A full moon has just risen. Scotch fir trees and felled timber occupy the foreground. Painted at Blackdown, near Haslemere, Surrey. Insc. 'Cecil Lawson 1880.'

Canvas, 65½ by 119. Presented by Mrs. Cecil Lawson, in fulfilment of her husband's wish, 1883.

**LEADER** (BENJAMIN WILLIAMS), R.A.

**No. 1540.** *The Valley of the Llugwy.*

The river flows towards the foreground from misty hills; silver-birch trees and rocks to our right break the light of the sun, and cast a shade where a girl and boy sit with their dog looking after the sheep. Insc. 'B. W. LEADER 1883.'

Canvas, 47 by 79. Tate Gift, 1894.

**LEAR** (EDWARD). 1812-1888.

Born at Holloway of Danish descent; compelled to earn his living at an early age, he obtained employment as a draughtsman under the Zoological Society, and published "The Family of the Psittacidae," one of the earliest volumes of coloured plates of birds published in England. He was employed by Lord Derby, 1832 to 1836, drawing the fine plates for "The Knowsley Menagerie," and during this period (to amuse Lord Derby's grandchildren) he invented his "Book of Nonsense," first published in 1846. After 1836 he devoted himself to landscape painting and, partly for the sake of his health, lived chiefly abroad, visiting India, when more than 60 years old, at Lord Northbrook's invitation. His water colour sketches often displayed great delicacy and fresh-

ness. His oil paintings, done between 1840 and 1853 in the classical manner, aimed "at combining boldness of conception with accuracy of detail. He published several interesting records of his travels in Southern Europe and the near East, and executed illustrations for Tennyson's poems, published in 1889 after his death.

His original and humorous nature won him many friends, amongst whom were Tennyson and Lord Carlingford.

His first "Book of Nonsense" was republished many times and he followed it up by others. To Edward Lear and Lewis Carroll belongs, perhaps equally, the credit of creating that rare atmosphere of highly intellectual nonsense in which alone so many shy English parents find it possible to meet their children on easy terms.

His death took place after a period of ill health at San Remo.

No. **2740.** *S. Francesco Di Paola.*

A church in Rome, near S. Pietro in Vincoli.

Water-colour on white paper (corner cut), 6½ by 4½

Nos. 2740-2756 inclusive and 2794-2801 presented by the Earl of Northbrook.

No. **2741.** *Stairs leading to S. Pietro in Vincoli.*

Inscribed Roma 17th Feb., 1838. Another version of this subject, dated 1842, is in the Print Room.

Pencil and white on greenish paper, 14½ by 10.

No. **2742.** *Back of the "Hemicycle" looking on to the Stadium. (Palatine.)*

Dated "(?) 7, 1838." Water-colour on grey paper, 11½ by 6½ (corner cut).

No. **2743.** *Substructure of the Palace of Septimus Severus. (Palatine.)*

Water-colour on cream paper, 7½ by 12¾ (corner cut).

No. **2744.** *St. Peter's from Arco Oscuro.*

Arco Oscuro, a long vaulted gateway, near the Villa di Papa Giulio beyond the Villa Borghese. Inscribed "Arc' Oscuro." March 4, 1840.

Pencil and stump on buff paper, 13 by 9.

No. **2745.** *Fountain of the Sea-horses in the Garden of the Villa Borghese, Rome.*

Fountain to right; beyond, stone pines, and fir trees; to the left the Casino. Inscribed "Ilex" and "Wall."

Pencil and stump on grey-green paper,  $15\frac{1}{2}$  by  $13\frac{1}{2}$ .

No. **2746.** *Piazza di Spagna, Rome.*

View from the far side of the Via della Croce looking south. Towards right in the Scala di Spagna, and towards left above the house the towers of Santissima Trinita de' Monti and the adjoining obelisk. Inscribed: Various notes in correction of the drawing.

Pencil, with traces of Chinese white on white paper,  $9\frac{1}{2}$  by 14.

No. **2747.** *Church of the S.S. Quattro Coronati, Rome.*

Below, to the right, are S. Clemente and the baths of Trajan. The four saints to whom the church is dedicated are Severus, Severianus, Carpophorus and Victorinus, martyrs under Diocletian. Five sculptors, also martyred for refusing to make images of heathen gods, are also revered here; hence the church is a favourite with the Scarpellini.

Water-colour,  $9\frac{1}{2}$  by  $12\frac{1}{2}$  (corners cut).

No. **2748.** *The Capital, from the Forum.*

A group of trees in the foreground shows the old state of the Forum, before excavation.

Water-colour on white paper,  $8\frac{1}{2}$  by  $11\frac{1}{2}$  (corners cut).

No. **2749.** *Galera.*

A ruined town on a tufa rock near Bracciano, 15 miles from Rome. The inhabitants were driven from it by malaria at the beginning of the 19th century. Two churches with their towers, the palace of the Orsini (to whom Galera belonged for four centuries) and many houses are still recognizable, densely overgrown with creepers. At the date of this drawing dilapidations and overgrowths had not gone so far. Inscribed, "Deep Valley" and "Galera. 17 March, 1842."

Water-colour on tinted paper,  $10\frac{1}{2}$  by 19.

No. **2750.** *The Isles of the Sirens.*

I Galli, on the Italian coast near Positano. A rocky bay enclosing the Isles; on one of them is a ruined castle. Inscribed,



"*I Galli.*" *The Sirens Isles.* 12 June 1844. 1. *A blind Doge—a bathing.* 2. *A Siren—a singing to the "arp."* Also on rock to right. 3. *Pietro in Cropollo (?)*. And the number (52). The figures referred to are to the left and right of the drawing respectively.

Brown ink on cream paper, 8½ by 15½.

No. **2751.** *Pompey's Pillar.*

The column is in the foreground, with Alexandria beyond. Inscribed, "*Alexandria, 17 March 1858.*" With notes of colour.

Water-colour on cream paper, 13½ by 20½.

No. **2752.** *Two Views near Cairo.*

In the middle distance a mosque with minarets, beyond the Pyramids. In foreground Arabs with camels. A smaller sketch of the scene in left-hand corner. Inscribed, "*Cairo, 20 March 1858,*" also various notes.

Pen line and water-colour on cream paper, 6½ by 20½.

No. **2753.** *View of Jerusalem.*

Inscribed, "*Jerusalem, 5 a.m., 3 May 1858,*" with note of colour, and numbered (131).

Pen outline in brown ink and washes of colour on white paper, 6 by 19½.

No. **2754.** *S. Maria Marinasco.*

A church on a height above olive-woods (near Spezia?). Inscribed as above and dated 12th May 1860. Various notes of detail are added, and the number "(1)."

Water-colour on cream paper, 12½ by 9½.

No. **2755.** *San Miniato al Monte.*

The well-known church above Florence, seen from below the terrace. Numbered (7).

Water-colour on buff paper, 8½ by 13½.

No. **2756.** *Near Calvi.*

Trees in foreground; line of coast beyond. Inscribed, "*Near Calvi, 11.48 a.m., May 30, 1868,*" also notes of vegetation and number (311).

Brown ink on cream paper, 6 by 8¾.

No. **2794.** *Baths of "Titus."*

Properly of Trajan.

Water-colour on white paper, 9½ by 11½.

No. **2795.** *Porta Maggiore, Rome.*

Originally an archway belonging to the *Acqua Claudia*, converted by Aurelian into one of the gates of his city-wall.

Water-colour on white paper, 9½ by 15 (corners cut).

No. **2796.** *The Pyramids with the Sphinx and Palms in right foreground.*

Inscribed, "*Cairo*, 21 March 1858."

Pen line and water-colour on cream paper, 6½ by 20½.

No. **2797.** *View of Jerusalem.*

Inscribed, "*Jerusalem*, 3 May 1858. 8 a.m.," with notes of colour, and numbered (132). The point of view differs only slightly from that of No. 2753, and the technique is the same.

7 by 19½.

No. **2798.** *Porto Venere.*

Stone pines and rocks on the gulf of Spezia. Inscribed as above also "*May 13, 1860 (3),*" and notes of colour.

Water-colour on cream paper, 9½ by 12½.

No. **2799.** *Villa S. Firenze.*

A group of cypresses in the garden of the villa above Florence: to the right is seen the river and bridges below. Inscribed, "*June 28, 1861. Villa San Firenze, Firenze,*" and numbered (8).

Water-colour on buff paper, 9 by 13½.

No. **2800.** *Calvi.*

A fort, with mountains beyond. Inscribed as above, and numbered (313).

Brown ink on cream paper, 6 by 9.

No. **2801.** *Opposite Calvi.*

In foreground a bay, with range of mountains on far side. In the front a felucca and smaller boat; nearer still, three grotesque figures of women, one of them inscribed, "*O dantes que female?*" Inscribed, "*Opposite Calvi, 1.30 p.m., May 29, 1868,*" and numbered (312).

Brown ink on cream paper, 7½ by 21.

**LEE** (FREDERICK RICHARD), R.A. 1799—1879.

Born at Barnstaple in Devonshire ; entered the army and served a campaign in the Netherlands, but left the service and became a painter ; entered the Academy Schools in 1818, and sent some of his earliest works to the British Institution. The first picture he exhibited at the R.A. was "A Cottage from Nature," 1824. He was elected A.R.A. in 1834, and R.A. in 1838. Later in life he became associated with Sidney Cooper in works like "A Summer Morning" and a "View above the Slate Quarries on the River Ogweir, N. Wales" (R.A. 1848). He painted chiefly British landscape, but occasionally foreign, for instance the "Bay of Biscay," 1857, "The Signal Station, Gibraltar," and "Gibraltar from the sand-banks," both in 1861. The last picture he exhibited, "The Land's End and Longships Lighthouse," was in 1872. He died at the Cape of Good Hope on June 4 1879.

No. **620.** *A River Scene.* (With T. S. COOPER, R.A., v. p. 60.)

A broad river, with cattle on the banks ; the whole scene bathed in yellow evening light. The cattle are by COOPER.

Canvas, 49½ by 71½. Exh. R.A. 1855. Bequeathed by Mr. Jacob Bell, 1859.

No. **1788.** *A Landscape with Figures.* (With SIR EDWIN LANDSEER, R.A., v. p. 140.)

In the Highlands ; a mountain on the right, a farm in the middle distance on the left, and a river in the foreground ; a huntsman leading a white Shetland pony with a dead stag slung on his back crosses the ford. The landscape is by Lee and the figure and animals by Landseer. Insc. 'F. R. Lee, 1830.'

Canvas, 14½ by 19½. Bequeathed by Mr. Henry Vaughan, 1900.

**LEGROS** (ALPHONSE). 1837—1911.

Born at Dijon, May 8 1837, went to the art school there and was apprenticed to a house decorator at the age of 11. In 1851 he moved to Paris and worked as a pupil under Carbon, the scene-painter, and under Lecoq de Boisbaudran at the Ecole Municipale de Dessin and at the Ecole des Beaux Arts. His first portrait, that of his father, was accepted at the Salon in 1857. This was followed by the "Angelus," 1859, purchased by Sir Seymour Haden, and the "Ex Voto," 1861, now in the Museum at Dijon. In 1863 Legros came to England and was welcomed by Watts, Rossetti and other artists. He made a living

by etching and by teaching, first at the South Kensington School of Art and afterwards at University College, where he held the Slade Professorship from 1876 to 1892. He married in 1864 and was naturalized as an Englishman in 1881. While he remained in France his work had not been greatly appreciated by his countrymen who termed him a "benighted old master," though Baudelaire admired his works and proclaimed him a realist and a "modern of the first rank," but in 1866 Legros was awarded a gold medal at the Salon for his "Lapidation de St. Etienne," and in 1868 for the "Amende Honorable," which, with his "Dead Christ," now belongs to the Luxembourg. He refused to accept the Legion of Honour from Gambetta, and owing to the rejection of his "Portrait of Carlyle" at the Salon and of other pictures at other exhibitions he practically ceased to exhibit publicly. In 1892 he resigned the Slade Professorship, and in 1899 went to live at Brasted, moving to Watford in 1905. He died on December 8, 1911, shortly after attending the unveiling at the Tate Gallery of the Bust of Alfred Stevens, for whose work he had done so much to gain recognition. Legros' talent was unusually many-sided. He worked in oil, water-colour, pencil, chalk, and sepia with equal readiness, and was also an etcher, sculptor and medallist. His portraits such as those of "Carlyle," "Mrs. Essinger," and "Rt. Hon. G. C. Milnes-Gaskell" are strongly characterized, dignified presentments of his sitters, and he was specially successful in the rapid portrait sketches done in a few hours before his students. In his subject pictures in oil he showed himself something of an eclectic, attracted at one time by Holbein, at another by the Venetians, and again by Ingres and other painters. Amongst his most characteristic works in England are the early "Angelus" (Mr. Seymour Haden), the "Repas des Pauvres," the "Leaf-burner" (Mrs. Knowles), "Rehearsing the Service" (Rev. Stopford C. Brooke), and "The Pilgrimage" (Walker Art Gallery, Liverpool). Legros was perhaps most successful, and he was certainly best known to the general public as an etcher, and to him, together with Meryon, Jacquemart, Whistler, Seymour Haden, and Bracquemond, may be credited the remarkable revival of etching in the 19th century. Legros was an original member of the Society of Painter-Etchers and Engravers, founded by Seymour Haden, and, though he resigned five years later, he was elected an associate in 1894, and a fellow in 1895. In his earlier etchings, such as the "Strange Case of M. Waldemar," "Funambules," "Les Chantres Espagnoles," and the "Leçon de Phrenologie," there is a weird quality, which gradually yielded to majestic solemnity in the series of "Le Bonhomme Misère" and "Communion in the Church of St. Médard." After his migration to England he etched portraits, such as those of himself, "G. F. Watts," "Edward Poynter," and "Carlyle," and landscapes such as "Le Soir," "Le Grand Canal," and "Une Vallée en Bourgogne." Though he came to consider his teaching as a fatal obstacle to his

own work, "Vingt ans perdus," his influence on the students of the Slade School, and particularly on such artists as the late C. W. Furse, William Strang, William Rothenstein, and Harrington Mann, was not his least valuable contribution to art. Legros brought to the strengthening of English art the strain of the great European tradition, and the fact that drawing has become again a living art in England, an art of form, allied to sculpture, is largely due to his influence.

**No. 1501.** *Femmes en prière.*

Seven French peasant women in white head-dresses kneeling before an altar in a dark church; the youngest of them holds a lighted candle. They are dressed in sombre colours, blue, grey, and brown, with dark cloaks. Their hands are either joined in prayer, telling beads, or turning the leaves of a book of devotion. Insc. 'A. Legros, 1888.'

Canvas, 51 by 68. Painted at University College, London, where the artist was Slade Professor, and exhibited at the first exhibition of New Gallery, 1888. Presented by a Body of Subscribers, 1897.

**No. 2117.** *Portrait of Mr. John Gray.*

Life size head in profile to left; collar of shirt and coat just indicated, the rest of the grey-tinted canvas left untouched. Mr. John Gray was the donor of a Museum and Art School to the town of Aberdeen. At the time this project was taking shape, October 1883, Mr. Legros, at that time Slade Professor in London, was on a visit to his friend M. Camille des Clayes, and was induced to give a demonstration of painting in a public hall such as he was in the habit of giving to his pupils at the Slade School. This portrait-study was the result, and was painted in the space of an hour and a quarter. (See the "Aberdeen Free Press," Oct. 15 1883.) Insc. 'A Legros, 1883.'

Canvas, 24½ by 17½. Presented by His Honour Judge Evans, 1907.

**No. 2433.** *Memorial Portrait of Alfred Stevens.*

Executed from memory with the aid of a photograph, for a medallion. Insc. 'A.L. 1907.'

Silverpoint, 11½ by 8½. Presented by the Artist, 1909.

**No. 2898.** *Le Repas des Pauvres.*

Three men are seated in a humble eating-house, while a fourth, the attendant, stands with his right hand resting on the table waiting for orders. The table is spread with a white cloth and on it are some glasses, a bottle of wine, and two small green earthenware plates from which two of the men are drinking soup. The man on the left has his back towards the spectator, the one on the right who alone wears a hat, a tall black one, is seated at the end of the

table, while the one in the centre is painted full-face across the table looking down at his food.

Canvas, 44½ by 56½. Presented by Rosalind, Countess of Carlisle, 1912.

No. **2899.** *Twenty-six Medals (bronze).*

Presented by Mr. C. A. Ionides, 1912.

No. **2918.** *The Retreat from Moscow.*

A dreary snow-covered landscape through which the retreating French army is seen marching. To the right in the middle distance stands a burning barn with flames and smoke bursting through its red-tiled roof; signs of ruin and desolation everywhere. In the right foreground three broken weary soldiers are seated on a log by the side of the road which winds into the picture. Two other soldiers rising to their feet, salute the retreating army. On the roadway lie some abandoned portions of uniforms. In the background a dreary forest crests the hill completing the feeling of lonely gloom; behind is a heavy, leaden sky. Signed A. Legros in bottom left-hand corner.

Canvas, 47 by 46½. Presented by Mrs. Watts by the wish of the late Mr. G. F. Watts, 1913.

### **LEIGHTON** (FREDERIC, LORD), P.R.A. 1830—1896.

Born December 3 1830, at Scarborough, son of a physician; spent much of his boyhood under the eye and care of his father who taught him anatomy, Greek and Latin; when quite young visited Italy, Germany and France, knew the most eminent men in the arts at Rome, Frankfort and Paris, and became a good linguist. At ten he studied drawing under Meli of Rome, later at Florence under Bozzuoli, Servolini and Zanetti. He further studied in Paris 1849; copied Titian and Correggio in the Louvre and drew in the life school. At Frankfort he painted his first oil-painting of "Giotto found by Cimabue among the Sheep," and from 1850 for more than two years he worked under Steinle; and, as he said, "obeyed that master so diligently that I am, in effect, his pupil in the fullest sense of the term." Under his influence he worked at Rome in 1853, where he made friends of Browning, Costa, George Mason and Edward Poynter. Thackeray saw him, and wrote of him to the young Millais, "Here is a versatile young dog who will run you close for the Presidentship one of these days." During these years he painted "Tybalt and Romeo," "The Death of Brunelleschi," and a fine cartoon of the "Pest in Florence according to Boccaccio." In 1855 he brought from Rome

and exhibited at the R.A. "Cimabue's Madonna Carried in Procession through the Streets of Florence," bought by Queen Victoria. At this time he lived in the Rue Pigalle, Paris. In 1860 he settled in London, and besides his pictures, worked in black and white for Dalziel's "Bible," "A Week in a French Country House," "Romola," and "The Great God Pan" of Mrs. Browning. He was elected A.R.A. in 1864, R.A. in 1868. In 1866 he executed a mural painting in 'spirit fresco,' "The Wise and Foolish Virgins," in Lyndhurst Church. In this year George Aitchison completed for him the house, No. 2 Holland Park Road. In 1872 appeared "The Summer Moon." "The Industrial arts of War and of Peace," decorations for South Kensington Museum, are of 1872 and 1873. The "Daphnephoria" (1876) may be regarded as the climax of his "Greek" period. He painted occasional portraits, of which the "Burton" of 1876 is the most remarkable; and the sculpturesque quality noticeable in his painting was also displayed in works like the "Athlete and Python" and "Sluggard" in this gallery. He was a member of the R.W.S. from 1888. In November 1878 he was elected P.R.A. and shortly afterwards he was knighted. His own portrait with the Elgin marbles for a background was painted in 1881 for the Uffizi Gallery. As President he delivered eight discourses, published in 1896. He was created a Baronet in 1886, and a Baron under the title Lord Leighton of Stretton on January 1 1896, being the first painter elevated to the Peerage; he died, without having taken his seat in the House of Lords, on the 25th of the same month, and was buried in the crypt of Saint Paul's Cathedral. The contents of his studio were sold at Christie's in July 1896, when many of his oil landscape studies were dispersed; but a large number of his drawings has been secured for exhibition in his house, now a Leighton museum. He had numerous honorary degrees, foreign distinctions, prizes and decorations. He devoted himself to the business of his office with the same devotion as to his art, and was a generous friend to artists of various schools. (Ernest Rhys; "Frederic Lord Leighton, P.R.A.: His Life and Works," 1900; Mrs. Russell Barrington, "The Life, Letters, and Work of Frederic Leighton," 1906; F. M. O'Donoghue in D.N.B.)

No. **1511.** "*And the Sea gave up the Dead which were in it.*"—Rev. XX., v. 13.

Repetition of part of a Decorative Scheme for the Dome of Saint Paul's Cathedral. A young man rises from the waves

supporting his wife and son in his arms ; below them to the left a man shrouded in purple and red lifts his head above the waters ; on the rocks the tombs deliver up their shrouded dead ; one to the left, seen against the white cloud, is crowned ; to the right, a figure in rose-coloured drapery lifts his arms with a despairing action ; others gaze up at the bright light bursting through the darkness.

Canvas, circular, 90 in. diameter. Exh. R.A. 1892. Tate Gift, 1894.

No. **1574.** *The Bath of Psyche.*

Psyche stands at the top of marble steps turned to the right, with left arm lifting white draperies over her head ; she looks down at the water which reflects her draperies, white and yellow, and a copper vase that stands on the edge of the bath ; beyond is a colonnade of marble columns with gilt capitals and bases ; purple curtains hung between them form a screen from the outer world ; above is blue sky with white clouds.

Canvas, 74½ by 24½. Exh. R.A. and Chantrey Purchase, 1890.

No. **1752.** *The Sluggard.*

The sluggard stretches himself as he presses a laurel wreath under the heel of his right foot. Insc. 'Fred Leighton, 1885.'

Exh. R.A. 1886. Bronze, 75 in. high, including base. Tate Gift, 1894.

No. **1754.** *An Athlete Struggling with a Python.*

An athlete crushes the neck of a snake in his right hand ; with his left he attempts to free himself from its coils. Insc. 'F. LEIGHTON. 1877.'

Bronze, 69 in. high, including base. Exh. R.A. and Chantrey Purchase, 1877.

No. **1761.** *An Athlete Struggling with a Python.*

Plaster cast of the original sketch in wax for No. 1754.

Plaster, 10 in. high. Presented by Professor Alphonse Legros, 1897.

No. **1806.** *Romeo and Juliet: Act IV., Scene 5.*

Study for the picture painted in 1858. Juliet, apparently lifeless, lies on a couch to the left, her mother and the nurse bend over her and Capulet laments her fate ; Count Paris on the right in bridegroom's dress of light blue crowned with roses falls into the arms of Friar Laurence ; wedding procession in the distance.

Wood, 7 by 11½. Exh. R.A. (Winter) 1897. Bequeathed by Mr. Henry Vaughan, 1900.



## No. 2945. 'Needless Alarms.'

The nude figure of a girl standing by the edge of some water alarmed by a toad. She is glancing down over her left shoulder, with her hands raised to her right breast. Executed in 1886 about the same time as "The Sluggard." Sir J. E. Millais admired the original bronze so much that he wished to purchase it, but Lord Leighton insisted on presenting it to Millais who, in return, gave Leighton his picture "Shelling Peas."

Study, black wax, height 21½. Presented by Mr. C. Fairfax Murray, 1913.

No. ——. *Cimabue's Madonna Carried in Procession through the Streets of Florence.*

The incident represented is taken from Vasari, who relates that a "Madonna," now in the Rucellai Chapel, Santa Maria Novella, in Florence, by the "courtly gentleman" and great painter Cimabue, was carried in procession through the streets of Florence from the painter's studio to the church. It received such loud cries of admiration that one of the streets became known as the "Street of Joy." The picture is now, however, generally attributed to the Sienese painter Duccio di Buoninsegna (1280-1339). This does not lessen the picturesque value of the story. In Leighton's picture, which contains about fifty figures, the "Madonna," garlanded and flanked with candles, is borne on a platform carried by six men. It is preceded by Cimabue, dressed in white, with a wreath of laurel on his head, holding by the hand the youthful Giotto whom, as a shepherd boy, he found drawing sheep on a rock with a sharp stone. Soldiers, courtiers, and maidens strewing flowers make up the procession, and, a little aloof, is the sombre figure of Dante, absently holding a flower in his hand. The picture was painted in Rome and exhibited at the R.A. in 1855 and purchased by Queen Victoria for £600.

Canvas, 88½ by 205. Lent by His Majesty the King.

**LEMON (ARTHUR).** 1850—1911.

Born in Isle of Man, April 14 1850, and spent early life in Rome, California, Paris, after which he returned to Italy. Studied art under Carolus Duran. Exhibited regularly at the R.A., Grosvenor and New Galleries, and is represented in Melbourne and Cape Town Galleries. His work is always distinguished by sincere poetic feeling and is based on solid qualities of construction. He excelled specially in rendering horses and oxen, and his best pictures show them finely, engaged in their labours in the midst of the romantic pastoral landscape of the Italian Campagna. He studied colour in its relation of tonal effects, passing over its character and quality, and is related to the pre-Impressionist

ideals of Corot and the Barbizon painters. Died in London April 17 1911.

No. **2935.** *The Encampment.*

Two bay horses and a white with purple saddle-rug are standing to the left of two men and a girl, seated round a camp fire in a quarry glade backed by forest trees. To the left is seen a crag and a deep rocky gorge with a sunset sky above.

Canvas. 27 by 35. Chantrey Purchase, 1913.

**LESLIE** (ALEXANDER J.).

No. **2789.** *Dolce far Niente.*

Bronze bust. Base of Irish green marble.

Total height 1 ft. 8 in., width 7½ in. Exh. R.A., and Chantrey Purchase, 1911.

**LESLIE** (CHARLES ROBERT), R.A. 1794—1859.

Born in Clerkenwell of American parents Oct. 19 1794; taken in 1799 by his parents to Philadelphia, and there apprenticed to a bookseller; in 1811 returned to England, having given up book-selling for painting; entered the Academy Schools, and received instruction also from Washington Allston and Benjamin West; lived with Allston, in Buckingham Place, Fitzroy Square, and started as a portrait painter; but in a few years turned his attention to *genre*. His first important picture, "Sir Roger de Coverley going to Church," was in the R.A. of 1819, and was repeated for the Marquis of Lansdowne. In 1821 he exhibited "May-day in the Reign of Queen Elizabeth," and was elected A.R.A.; R.A. in 1826. In 1833 he became Professor of Drawing at the Military Academy of West Point, New York, but gave up the appointment after five months, and returned to London. In 1848 he was elected Professor of Painting at the Royal Academy, but resigned that office in 1851; and in 1855 his lectures were published under the title of a *Handbook for Young Painters*. He had already published (1845) a *Life of Constable*. His *Life of Reynolds*, unfinished at his death, was amplified by Tom Taylor. He died in London May 1859. Twenty-four oil paintings and sketches and five drawings are at Kensington.

No. **402.** *Sancho Panza in the Apartment of the Duchess.*

*Don Quixote*, p. ii. c. 33.

Sancho, having by the command of the Duchess seated himself upon a low stool, is saying,—“Now, Madam, that I am sure that nobody but the company present hears us, I will answer, without fear or emotion, to all you have asked, and to all you shall ask

me; and the first thing I tell you is, that I take my master, Don Quixote, for a downright madman, etc." The Duchess, seated on the couch towards the middle of the picture, listens to the ludicrous squire with charming grace; and her attendants, the young women on the right, enjoy the humour of the moment with all the zest of ingenuous nature, while the duenna Rodriguez, the staid old lady to the left, by her misplaced dignity adds to the comic effect of the scene. The model for Sancho was Chantrey the sculptor, who was a friend of Leslie's. This is a repetition, with some alterations in the details, of a picture painted in 1823 for Lord Egremont and now at Petworth.

Canvas, 48 by 60. Exh. R.A. 1844. Vernon Collection, 1847.

No. **403.** *Uncle Toby and Widow Wadman in the Sentry Box.*

"I protest, Madam," said my uncle Toby, "I can see nothing whatever in your eye." "It is not in the white," said Mrs. Wadman. My uncle Toby looked with might and main into the pupil."—*Tristram Shandy*.

Uncle Toby is said to be a portrait of Bannister the Comedian. A replica is No. 113 in the Sheepshanks' Gift at Kensington, painted 1832, 32½ by 22½, and another in the Tennant Collection.

Canvas, 32 by 22. Exh. R.A. 1831. Vernon Collection, 1847.

No. **1132.** *A Scene from Milton's "Comus."*

The Lady, in white, sits in the Enchanted Chair, shrinking from Comus as she says—

"And wouldst thou seek again to trap me here  
With liquorish baits fit to ensnare a brute?  
Were it a draught for Juno when she banquets  
I would not taste thy treasonous offer—"

Canvas, 12½ by 15½. Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. **1790.** *Lady Jane Grey refusing the Crown.*

Study for part of the picture at Petworth. Lady Jane Grey in white dress with large emerald jewel and pearl pendant at her breast and girdle to match, stands beside Lord Dudley dressed in black velvet, and looks at the parchment signed "Edward" in the hands of the Duke of Northumberland kneeling on the left. On a table to the right a red-bound book inscribed ΠΑΤΩΝ.

Canvas, 20½ by 19. Exh. National Exhibition of Works of Art, Leeds, 1868. Bequeathed by Mr. Henry Vaughan, 1900.

No. **1792.** *The Duke and the Duchess reading Don Quixote.*

A sketch for the picture of 1829. The Duke and Duchess sit under an arbour in an Italian garden. Signed 'C. R. Leslie.'

Canvas, 9½ by 7½. (arched top). Bequeathed by Mr. Henry Vaughan, 1900.

No. **1793.** *Christ rebuking His Disciples by calling the Little Child.*

St. Mark IX., verses 33-35. A sketch for the picture of 1858.

Canvas. 8 by 10½. Exh. National Exhibition of Works of Art, Leeds, 1868. Bequeathed by Mr. Henry Vaughan, 1900.

No. **1794.** *Falstaff personating the King.*

At the Boar's Head Tavern Falstaff as the King is seated at the end of a long table to the right surrounded by Bardolph and the rest; he is saying "Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied." Prince Hal stands with his hand on the table to the left, listening to the burlesque rebuke.

Wood, 5½ by 8½. Exh. Shakespeare Tercentenary, Stratford-upon-Avon, 1864.

*A Study for the head of Prince Hal.*

Reversed. Wood, 5½ by 4.

*A Study for the head of Falstaff.*

Wood, 5½ by 4½. Bequeathed by Mr. Henry Vaughan, 1900.

No. **1796.** *Sancho Panza and the Duchess.*

Sketch for No. 402.

Cardboard, 5½ by 6½. Bequeathed by Mr. Henry Vaughan, 1900.

No. **1798.** *Anne Page and Slender.*

Merry Wives of Windsor. Sketch for the picture exhibited at Bethnal Green in 1875. A larger version was at the Old Masters' Exhibition in 1870. Slender in white and pink with Justice Shallow courting Mistress Anne Page. She is in black with yellow skirt and stands in the window holding a rose.

Canvas, 15 by 19. Exh. National Exhibition of Works of Art, Leeds, 1868. Bequeathed by Mr. Henry Vaughan, 1900.

No. **1799.** *Charles II. and Lady Margaret Bellenden.*

Finished sketch for the large picture from *Old Mortality* at Petworth.

"On his route to the West of Scotland to meet Cromwell in the unfortunate field of Worcester, Charles II. had actually breakfasted at the tower of Tillytadlem, an incident which formed from that moment an important era in the life of Lady Margaret, who seldom afterwards partook of that meal, either at home or abroad, without detailing the whole circumstances of his Royal visit, not forgetting the salutation His Majesty conferred upon each side of her face, though she sometimes omitted to notice that he bestowed the same favour on two buxom serving wenches who appeared at her back elevated for the day to the capacity of waiting gentlewomen."

*Old Mortality.*

Charles II. gallantly leads the Lady of Tillietudlem, dressed in black and followed by the serving women and chaplain, to the banquet prepared for him in the old Hall, hung with arms, armour and family portraits; two cavaliers stand on the left with a little girl in black. The floor is strewn with flowers.

Canvas, 10½ by 14. Bequeathed by Mr. Henry Vaughan, 1900.

**No. 1801.** *Viola and Olivia.*

From Twelfth Night. Viola as Cesario, in rose-coloured uniform, stands diffidently on the left while Olivia, in deep mourning, and sitting under columns in an Italian garden, lifts her veil. This picture was upon the easel when the artist died.

Oil on paper, 9 by 12. Bequeathed by Mr. Henry Vaughan, 1900.

**No. 1803.** *A Portrait of John Everett Millais.*

Aged 23; three-quarter face head and shoulders; black coat, black stock with white spots, and gold pin with head in form of a swan. Painted in 1852.

Wood, 12 by 9½. Bequeathed by Mr. Henry Vaughan, 1900.

**No. 1804.** *The Rape of the Lock.*

Study for the figures of the Court in Queen Anne costumes, principally white and red, in one of the state rooms of Hampton Court Palace.

Wood, 9½ by 13. Exh. Leeds, Loan Collection of Works by Old Masters, 1889. Bequeathed by Mr. Henry Vaughan, 1900.

**No. 1805.** *Twelfth Night, Act i., Scene 3.*

Sketch for picture exhibited R.A. (winter), 1870. Sir Toby Belch in black and yellow sits at table in a room in Olivia's house, encouraging Sir Andrew Aguecheek, who stands on the left in white and pink, to "accost" Maria, the chamber maid. She stands between them in amethyst-coloured dress with red underskirt.

Wood, 8½ by 10½. Exh. Shakespeare Tercentenary, Stratford-upon-Avon, 1864. Bequeathed by Mr. Henry Vaughan, 1900.

**LESLIE (GEORGE DUNLOP), R.A.**

**No. 1940.** *Kept in School.*

A girl standing at the door of a schoolroom conning her repetition; a fellow pupil sits on the doorstep with her needlework, waiting to escape into the sunny garden seen through a window in the lobby. Insc. 'G. D. L., 1876.'

Canvas, 37½ by 25. Presented by Sir William Agnew, 1904.

**No. 2070.** *The Deserted Mill.*

The mill, partly in ruins, stands on the farther side of the mill-pond. A clump of trees grows on a small island to the left, and another group to the right of the buildings: these are

reflected in the water, as well as the sunset sky, which is flecked with small clouds and burns red through a belt of trees in the background. In the foreground the surface of the water is broken with lily-leaves and stems of rushes.

Canvas, 47 by 37. Exh. R.A. and Chantrey Purchase, 1906.

**LEWIS** (JOHN FREDERICK), R.A. 1805—1876.

Born in London, the eldest son of Frederick Christian Lewis, an engraver, who trained the boy to follow his art, but agreed to let him paint if he succeeded in selling a picture in a London exhibition. This he did in 1820, and from that time studied animals. Northcote showed his sketches to Lawrence, who engaged him at 15 as assistant for a year. He etched and published in 1824-5 six plates, "Studies of Wild Animals." In 1824 he was employed by George IV. to paint sporting subjects at Windsor. Some of these he engraved, as well as "Etchings of Domestic Subjects" (1826). He was first known to the world as a water-colour painter, and became associate of the "Old Society" in 1827, and in 1829 a member. By 1828 he had been in Venice and the Tyrol, and painted subjects there, followed by scenes in the Highlands. In 1832 he went to Spain, where he remained two years studying from the works of the great Spanish Masters and painting pictures illustrative of incidents in the Carlist War. His Spanish period ends in 1841. He published two series of lithographs (with the aid of Harding in the first), based on his Spanish studies; "Sketches and Drawings of the Alhambra" (1835), and "Lewis's Sketches of Spain and Spanish Character" (1836). In 1841 he was in Rome, went on to Corfu and Albania, Janina and the Pindus, Athens and Constantinople. Next year he wintered in Cairo, in 1843 made excursions to Mount Sinai and up the Nile to Nubia. In 1844 his address was Cairo, and he is there described by Thackeray ("Journal from Cornhill to Grand Cairo"). From 1841 to 1848 he sent nothing to the Water Colour Society's exhibitions, and his name was withdrawn from its list, but shortly after restored. At last, in 1850, appeared "The Hhareem." This and other pieces showed that Lewis had developed a new style, anticipating or accompanying the pre-Raphaelites in their minuteness of detail and close study of sunlight. He returned to England in 1851 and settled at Walton-on-Thames. In 1855 he succeeded Copley Fielding as President of the Society of Painters in Water Colours, but resigned in 1858. He resumed oil painting, and was elected A.R.A. 1859 and R.A. in 1865. He retired in 1876, and died at Walton-on-Thames August 15 of that year. (Roget.)

No. **1405.** *Edfou: Upper Egypt.*

To right of foreground two camels lie on the ground laden with pack-saddles, etc. Behind them is a tent of white canvas pitched between the walls of Edfou and its temple, whose propylon and colonnade are conspicuous in the middle distance. Beyond is a plain dotted with palm trees between the village and the Nile, the opposite banks of which are bounded by hills. Above the latter cloud cumuli hover over the horizon or rise into a summer sky. On the left an Arab chief reclines. Several other figures are in the middle distance. Insc. 'J. F. Lewis, A.R.A., 1860.'

Wood, 11½ by 30½. Purchased from Messrs. Agnew out of the Clarke Fund, 1894.

No. **1688.** *The Courtyard of the Coptic Patriarch's House in Cairo.*

In the centre of a courtyard, under an acacia tree, which casts its flecked shadow on the ground, is a square shallow pool, or *impluvium*, bordered by coloured tiles and paved with mosaic, round which are gathered pigeons and ducks and two white long-haired goats, under the charge of a boy in bright coloured garments and turban, who is throwing bread to ducks wading in the water. Behind him stands a young girl unveiled (the house being Christian) scattering grain to the pigeons from a bowl. In a deep recess in the background under the first floor of the building a number of figures are grouped round a man seated on the ground reading a paper. The Patriarch himself in large blue turban is seated partly hidden by some furniture on a carpet spread on the ground under the acacia tree. The walls of the lower floor are of sandstone carved with Arabic inscriptions and decorative panels. The walls above are whitewashed, with lattice windows. Insc. 'J. F. Lewis.' Finished study for a picture exhibited at the R.A. 1864, (44 by 43; ex coll. W. Leaf, 1875; Holbrook Gaskell, 1909, sold at Christie's).

Wood, 14½ by 14 (top corners rounded). Purchased 1900.

No. **1729.** *Sketch in Spain.*

A Spanish muleteer rides a gaily-caparisoned mule; a woman in black mantilla rides behind him on a pillion. Insc. 'J. F. Lewis, Granada.' Presented to Lady Gordon by the artist.

Black chalk and opaque water-colour on brown paper, 10½ by 14. Presented by Miss Julia E. Gordon, 1888.

No. **2199.** *Mehemet Ali Pasha.*

Study for a portrait, 15 by 21½.

No. **2200.** *Two Turbaned Figures seated on the ground in an Eastern courtyard.*

Possibly a study of the same courtyard at Cairo as appears in No. 1688. 12 by 10.

No. **2201.** *Corridor leading to Sacristy of Santa Croce, Florence.*

The view is looking towards the church, and shows the walls hung with pictures. Insc. 'Santa Croce, July 28.' 8½ by 11½.

No. **2202.** *Mirador in Sanchez' Cottage, Alhambra.*

Interior of a small domed building in Moorish style, with view through arched openings. Insc. in left corner 'Mirador in Sanchez' Cottage,' and in right corner 'Alhambra.' 8½ by 11.

No. **2203.** *A Pulpit in the Cathedral of Salerno.*

This is the "Gospel Ambone," one of two of the 12th century. See article by J. Tavorner-Perry in the *Burlington Magazine* for September, 1906. 7 by 10½.

The above five studies, Nos. 2199-2203, are in pencil and water colour on tinted paper. Presented by Mr. H. Finch, 1908.

**LINNELL (JOHN).** 1792—1882.

Born in Bloomsbury, son of a picture-dealer and wood-carver ; entered the Academy Schools in 1805 by the advice of Benjamin West. He also studied under John Varley, and made so much progress that in 1807 he was able to contribute two works to the R.A., "A study from Nature" and a "View near Reading." In the same year he gained a medal for modelling from the life at the R.A., and in 1809 from the British Institution a prize of fifty guineas for a landscape "Removing Timber." In 1810 he won the modelling medal at the R.A. While a young man he formed an intimate friendship with Mulready, and for some time the two artists lived together. At this period Linnell devoted himself to more than one branch of art, including engraving and portrait painting in miniature. He also gave lessons in drawing. For ten years from 1811 no work of his appeared at the R.A. From 1818 to 1820 he contributed to the exhibition of the Society of Painters in Water-colours, which for a short period admitted works in oil. Linnell's name is now chiefly associated with landscape painting ; but besides numerous portraits he painted subjects such as "Christ's Appearance to the two Disciples journeying to Emmaus." In 1818 he made the acquaintance of William Blake. He had married for the first time in 1817. In 1847 he was able to give up portraiture for landscape. He published "Michael Angelo's frescoes in the Sistine Chapel" and "the Royal Gallery of Pictures" (a selection from Buckingham Palace). His pamphlet 'The Royal Academy a National Institution' appeared in 1869. Although a frequent



exhibitor at the R.A. Linnell was never among its members, and late in life is supposed to have refused to allow his name to be put down. He lived for many years at Hampstead and at Bayswater, but in 1852 retired from London to Redhill, where he had built a house for himself, and where he died January 20 1882, in his ninetieth year.

No. **438.** *Wood Cutters.*

In an open space on the outskirts of Windsor Forest men engaged in felling timber; others resting in the shade on the right. Picture of Linnell's early and best period. Insc. 'J. Linnell.'

Wood, 9½ by 15. Vernon Collection, 1847.

No. **439.** *The Windmill.*

Sky laden with thunder clouds over hilly landscape; on right an old wooden mill; in foreground to left cattle in a pool.

Canvas, 14 by 17½. Exh. R.A. and Vernon Collection, 1847.

No. **1112.** *Portrait of Mrs. Ann Hawkins.*

An elderly lady in a black silk dress and large white lace cap. Seen to waist. Painted 1832.

Wood, 8½ by 6½. Presented, 1882, by Mr. Fred. Piercy.

No. **1546.** *Noonday Rest.*

Three harvesters sleeping under a corn-stook; beyond, fields of corn alternate with green crops and the blue horizon is hazy under soft clouds of a fine harvest day. Insc. 'J. Linnell, 1865.'

Canvas, 36½ by 54½. Tate Gift, 1894.

No. **1547.** *Contemplation.*

Called "The Edge of the Wood" when in the collection of Mr. John Graham.

In a grassy glade at the edge of a wood, spreading over the hill to the right, a young man in a brown smock reclines. He has been reading and turns his head to look through the twisted branches of a leafless tree. A yellow-leaved tree near the flock of sheep in the middle of the picture shows that autumn is well advanced. Signed 'J. Linnell.' Painted, 1872.

Canvas, 27½ by 38½. Tate Gift, 1894

No. **2060.** *The Last Load.*

Sky inflamed with a stormy sunset; in the distance purple hills. In the foreground a road winds uphill, and a harvest-waggon

approaches from the right. Further to the right, a bank with trees and figures. To the left a man opens a gate leading to thatched cottage or barn. In front of this is a woman, with group of dancing children. Insc. 'J. Linnell, 1853.'

Canvas, 85 by 57½. Presented by Mr. J. W. Carlile, 1906.

**LINTON** (WILLIAM). 1791—1876.

Born at Liverpool, April 22 1791. He was at first placed in a merchant's office to draw him from his fancy for painting, but to little purpose; he persisted in his choice, and in 1817, having got three landscapes into the R.A., he was sufficiently encouraged. He made tours in Wales and in the Highlands of Scotland, painting many views. He made several continental excursions, and produced pictures of the most remarkable places. He died in London, August 10 1876. He was a member of the British Artists.

No. **1029.** *The Temples of Paestum, in Magna Graecia.*

These temples, near the sea in the Gulf of Salerno, are of the Doric order and of uncertain date. The picture is a fanciful composition rather than a true representation of their grouping and situation. Signed 'W. LINTON.'

Canvas, painted according to the inscription on the picture in encaustic; 58 by 94. Bequeathed by the painter, 1876.

**LOGSDAIL** (WILLIAM).

No. **1621.** *Saint Martin in the Fields.*

A wet day in Trafalgar Square. The principal feature is the portico of St. Martin in the Fields, which forms a background to incidents of street life. Insc. 'William Logsdail, /88.'

Canvas, 55 by 47. Exh. R.A. and Chantrey Purchase, 1888.

**LUCAS** (JOHN SEYMOUR), R.A.

No. **1620.** *After Culloden, Rebel Hunting.*

Three blacksmiths are grouped round an anvil preparing a new shoe for the dapple-grey horse of a fugitive Jacobite, who has taken refuge in their smithy; they are interrupted by the entrance of a captain and detachment of the First Regiment of Foot Guards in their uniform of 1745. Insc. 'Seymour Lucas, 1884.'

Canvas, 52½ by 74½. Exh. R.A. and Chantrey Purchase, 1884.

**MACALLUM** (HAMILTON). 1841—1896.

Born at Kames in Argyllshire May 22 1841. He was a student at the Academy Schools, and began to exhibit in London about 1866 his pictures of fisher folk, sunshine and sea; such as "Shearing wraick in the Sound of Harris," "Rocked in the Cradle of the Deep," "Water Frolic," "Music o'er the Waters," and "Coral Fishers." He contributed steadily until the year of his death in the summer of 1896 at Beer in South Devon.

No. **1502.** *The Crofter's Team.*

A girl and boy are dragging a rudely-made plough, guided by an old man, through a sandy field by the sea-shore overlooking an expanse of flat sand. A shepherd's dog runs in front. Across the sea is a distance of low hills. Insc. 'Hamilton Macallum, 96.' The first design for this picture was made in 1875.

Canvas, 35½ by 66½. Exh. R.A. 1896. Presented by Mr. E. Homan, 1897.

No. **1714.** *Gathering Seaweed.*

Two men in a boat on a bright summer sea haul their load of seaweed along with the aid of a rope. Insc. 'Hamilton Macallum, 1878.'

Water-colour, 13½ by 16½. Exh. Victorian Era Exhibition, 1897. Presented by Mr. E. Homan, 1897.

No. **1715.** *A Capri Boy.*

A boy fishing with a rod from rocks in the bright southern sea. Insc. 'Hamilton Macallum, Capri, 1883.'

Water-colour, 13½ by 17½. Exh. Victorian Era Exhibition, 1897. Presented by Mr. E. Homan, 1897.

**MACBETH** (ROBERT WALKER), R.A. 1848—1910.

Born at Glasgow, second son of Norman Macbeth, R.S.A.; educated at Edinburgh and in Germany; studied art at the R.S.A. schools.

In 1871 he joined the "Graphic" staff in London and came under the influence of Frederick Walker and in his work done in the Eastern Counties, such as the "*The Fen Flood*," aimed at the same combination of classic grace with English rural sentiment as Walker.

Elected A.R.A. in 1883 at the same time as E. J. Gregory, he took up etching and the popularity of his plates after Walker's paintings led to a commission to go to Madrid to execute plates after Velasquez.

In later life he lived much near Exmoor, painting local hunting subjects.

No. **1597.** *The Cast Shoe.*

A group of rustics round a white horse at the door of an inn overlooking a ferry; a man in velveteen coat and gaiters holds the horse; a smith stoops to look at its foot. On the opposite bank a road leads to flat open country. Insc. 'R M, 1890.'

Canvas, 32½ by 54. Exh. R.A. and Chantrey Purchase, 1890.

**MACCALLUM** (ANDREW). 1821—1902.

Born in Nottingham; employed as a youth at Messrs. William Gibson & Sons, hosiery manufacturers, and commenced his art education at the Nottingham School of Design. In 1850 he went to the Manchester School of Design as assistant teacher under Mr. J. A. Hammersley. He removed to London in 1852, and entered the School of Design at Somerset House, gained a travelling studentship, and made a tour in Italy. After studying art in Paris and Italy he became director of the School of Art at Manchester and practised landscape painting. He exhibited first in 1849, and in all exhibited 72 works in the principal London exhibitions. He made a tour in Italy for the old Department of Science and Art, and the studies he brought home were utilized in the architectural ornament of the Museum buildings. The results of the tour (1854-7) are embodied in a MS. report with drawings in the Fine Art Library. He visited Egypt with Lord Alfred Paget and painted a number of pictures of the Nile and its neighbourhood; but his chief pictures were forest subjects, painted in Sherwood and Windsor Forests and Burnham Beeches. Two of his pictures are in the Corporation Gallery at Nottingham: "The Major Oak, Sherwood Forest," painted in 1882, and an oil design illustrating Bailey's "Festus." In his latter years he made some silver point drawings. He died at Holland House Studios, London, January 22 1902.

No. **1677.** *Silvery Moments, Burnham Beeches.*

An open wood of oaks and beeches, their branches covered with snow, is seen against a pale yellow sky flecked with rose-coloured clouds. A frozen pool occupies the centre and the brambles and dead fern of the foreground are buried under heavy snow. Insc. 'A. MacCallum, 1885. December.'

Canvas, 35½ by 46½. Presented by the painter, 1899.

No. **1724.** *The Monarch of the Glen.*

A tall Scotch fir by the bank of a mountain stream is brilliantly lit by the setting sun. Distant hills, also in light, are shown beyond the other trees which fringe the stream. Insc. 'A. MacCallum, Rannoch.'

Water colour, 36 by 26. Presented by the painter, 1899.

**MACKENNAL** (BERTRAM), A.R.A.

No. **2140.** *The Earth and the Elements.*

Four nude female figures encircle a block of marble, in which they are partly engaged. White marble on white onyx circular base.

Height with base, 28½. Exh. R.A. and Chantrey Purchase, 1907.

No. **2266.** *Diana.*

Diana, wounded in the chase, stands with her right leg advanced and turns and bends down to bandage it. She wears a little crescent in her hair. Insc 'Mackennal.'

White marble, 58 in. high. Exh. R.A. and Chantrey Purchase, 1908.

**MACLISE** (DANIEL), R.A. 1806—1870.

Born at Cork, January 25 1806, son of a Scotsman who had served in the Army and established himself in business originally in a bank, but left when young, and entered as student the Cork Society of Arts; in 1828 a student of the R.A. where he obtained the gold medal for the best historical composition in 1831; exhibited at the R.A. in 1829 "Malvolio affecting the Count." In 1833 he attracted much notice by "Mokanna Unveiling his Features to Zelica," at the British Institution, and by "Snap-Apple Night, or All-Hallows Eve in Ireland," at the R.A. From this time he exhibited a long series of works. He became an A.R.A. in 1835, and R.A. in 1840. The later years of his life were much engrossed by his decorations for the Houses of Parliament, especially "The Interview between Wellington and Blücher" and "The Death of Nelson." The cartoon of the former is now the property of the R.A., purchased at the sale of Macli-e's remaining works at Christie's, on June 25 1870. He executed many book illustrations, and painted also a few portraits, among them Charles Dickens in 1839, now in the National Portrait Gallery. The remarkable portrait drawings of eminent men of the time he executed for "Fraser's Magazine" are in the South Kensington Museum. He

died April 25 1870, just before the opening of the R.A. His friend Charles Dickens, a guest at the Academy dinner, pronounced, in the room where MacLise's last work, "The Earls of Desmond and Ormond," was hanging, an eloquent eulogy.

No. **422.** *The Play Scene in "Hamlet."*

*Hamlet to Horatio.* "There is a play to-night before the king  
One scene of it comes near the circumstance  
Which I have told thee, of my father's death.  
I prythee, when thou seest that act afoot,  
Even with the very comment of thy soul  
Observe my uncle——

Give him heedful note,  
For I mine eyes will rivet to his face."

The representation shows the act of murder by pouring poison into the ear. Hamlet in front of the stage, intently observing the king; on the left is seated Ophelia with Horatio behind her chair; on the right are seated the king and queen.

Canvas, 60 by 108. Exh. R.A. 1842. Vernon Collection, 1847.

No. **423.** *Malvolio and the Countess.*

From *Twelfth Night*; the Countess seated in her garden, her maid standing behind her; Malvolio approaches in yellow stockings, and cross-gartered, smiling fantastically—

*Olivia.* "How now, Malvolio?"

*Malvolio.* "Sweet Lady, ho! ho!"

*Olivia.* "God comfort thee; why dost thou smile so, and kiss thy hand so oft?"

Canvas, 29 by 49. Exh. R.A. 1840. Vernon Collection, 1847.

**MACWHIRTER** (JOHN), R.A. 1839—1911.

Born at Slateford, near Edinburgh. His father, a paper manufacturer, descended from an old Ayrshire family connected with the "Ayrshire Martyrs," died when his son was 13 years old, and in consequence the boy entered a publisher's business, but after six months he decided to become a painter, and exhibited his first picture at the R.S.A. in 1853, studying at the R.S.A. Art Schools under Robert Scott Lauder. Amongst his fellow pupils were W. M'Taggart, John Pettie, Hugh Cameron, Peter Graham, and W. Q. Orchardson. Even amongst such able artists MacWhirter attracted attention by his industrious study of nature and a certain originality of fresh naturalistic colouring and of tight exactness of imitative drawing. In 1865 he exhibited his first painting (*Temple of Vesta*) at the Royal Academy.

He was elected A.R.S.A. in 1869, A.R.A. in 1879, and R.A. in 1893, together with Henry Moore and Henry Woods.

His style and subjects varied little, the Highlands and the Italian Alps provided most often the poetic subjects that pleased both the artist and his public.

In 1900 the painter published his "Hints to Students on Landscape Painting in Water Colour." In this book he urged his pupils to follow his own practice "Always to carry note-books, to continue filling them, and then, with the knowledge thus acquired to paint a distinct impression of a scene, which has passed away."

He died on Jan. 28th, 1911. Until within a week of his death he was struggling to finish the four pictures he had planned to send in to the Academy.

No. **1571.** *June in the Austrian Tyrol.*

An Alpine valley when the pastures are a mass of white and blue flowers; a little girl stoops to gather some as she comes down a path leading up the valley; beyond a village in the middle distance are the rugged peaks of the Dolomites. Signed 'Mac W———'

Canvas, 48½ by 73. Exh. R.A. and Chantrey Purchase, 1892.

**MARSHALL** (WILLIAM CALDER), R.A. 1813—1894.

Born at Edinburgh, where he was educated and for some years practised his art; he studied in London under Chantrey and Baily, and in 1836 visited Rome. He first exhibited at the R.A. in 1835, and took up his residence in London in 1839. He was elected A.R.S.A. in 1842, A.R.A. in 1844, and R.A. in 1852. For the Art Union he executed "The Broken Pitcher" in 1842. "Rebecca," and other models in plaster were selected by Art Union prize-holders; and a reduction of "The First Whisper of Love" was chosen by the 300l. prize-holder in 1845. The "Dancing Girl Reposing" obtained an Art Union premium of 500l.; reduced copies in Parian marble being distributed among the subscribers. His "Sabrina" is well known from the porcelain statuette issued by Copeland. For the Houses of Parliament he executed the statues of Lords Clarendon and Somers, and was employed upon important statues erected by public subscription, such as the bronze of "Sir Robert Peel" at Manchester, and those of "Campbell" and "Jenner," now in Kensington Gardens. In the competition of 1857 for the National Monument

to Wellington, Calder Marshall obtained the first prize of 700*l.* for his design, but the monument itself was wisely given to Alfred Stevens to execute, the reliefs for the chapel where it was first erected being entrusted to the prize-winner. Marshall executed the large group 'Agriculture' for the Memorial to the Prince Consort in Hyde Park, during 1870. Among other public works on which he was engaged are a bronze of "Crompton," inventor of the mule spinning machine, in Bolton; a statue in marble of 'Sir George Grey,' Governor of the Cape of Good Hope, for Cape Town, and a statue of "James, Seventh Earl of Derby," for the spot on which he was executed at Bolton. Marshall was a member of the Royal Commission at the Paris International Exhibition of 1878. In recognition of his services he was nominated Chevalier of the Legion of Honour. He died June 16 1894.

No. **1748.** *The Prodigal Son.*

"I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee."—*Saint Luke*, chap. xv., verse 18.

He sits with hands clasped before him and looking upwards; husks upon the ground. Insc. 'W. Calder Marshall R.A. 1881.'

Marble, 48 in. high. Exh. R.A. and Chantrey Purchase, 1881.

**MARTINEAU** (ROBERT BRAITHWAITE). 1826—1869.

Born in Guilford Street, London, son of Philip Martineau, Taxing-Master to the Court of Chancery. Educated at University College School, London, and articled to a firm of solicitors; but preferred art, and entered the school of F. S. Cary in 1848; was afterwards a student at the Academy; became a pupil of Holman Hunt, and worked in his studio. He is the figure on horseback in Madox Brown's "Work." He first exhibited at the R.A. in 1852 "Kit's Writing Lesson," from Dickens's *Old Curiosity Shop*; it was followed by other *genre* pieces and portraits. He died February 13, 1869, leaving an unfinished picture called "Christians and Christians," exhibited in the summer after his death, with others of his pictures and studies, at the Cosmopolitan Club. (D.N.B. and Catalogue of Exhibition.)

No. **1500.** *The Last Day in the Old Home.*

The picture represents the sale of the property of a young man who has dissipated his fortune. He stands by a table on the right,



drinking a glass of champagne with his young son, while his wife and mother are engaged in the last duties connected with their old home. Throughout the picture are various allusions to the causes of the ruin which has come upon the family, such as the betting-book and the dice-box, and an auctioneer's catalogue on the floor to the right. On the frame are carved a laurel wreath with the date 1523 and a cap and bells, 1860, symbolising the changes in the character of the family. Insc. 'Robt. B. Martineau, 1862.'

Canvas, 41½ by 56½. Exh. at Great Exhibition of 1862. Presented by Mr. E. H. Martineau, 1897.

### **MASON** (GEORGE HEMING), A.R.A. 1818—1872.

Born on March 11 1818, at Wetley Abbey in Staffordshire. Educated at King Edward's School, Birmingham, and intended by his father (then in good circumstances) for the medical profession, for which he studied, but appears never to have qualified. In 1843 he left England with his brother for the Continent, travelling through France, Germany and Switzerland. They completed their tour by walking from Geneva to Rome. During their stay at the latter the family incurred severe pecuniary losses, and it became necessary for George Mason to earn a livelihood. He had already some proficiency as an amateur painter, and turned his ability to account by sketching scenes in the Campagna, but time elapsed before he gained much by his work. Leighton, then a young man, found him almost starving in Rome, and rescued him from his sad plight, obtaining many commissions for him, and his industry was at length rewarded by success. In 1858 he returned to England, and having married, went back to his old home in Staffordshire; encouraged by Leighton he painted rural landscape and figures studied on Wetley Common or its neighbourhood. He exhibited at the R.A., where his pictures attracted notice. In 1865 he came to London, lived in Hammersmith, and in 1869 was elected A.R.A. Two of his best works painted about this period were "The Harvest Moon" and "Girls Dancing by the Sea;" the latter etched by R. W. Macbeth, as "A Pastoral Symphony." His health had long been failing, and he died October 22 1872.

#### **No. 1388.** "*The Cast Shoe.*"

Evening scene on Wetley Common. In the middle distance a rustic lad, wearing a blouse, slouch hat and red neckerchief, leads a white horse over a rugged path, carrying in his right hand a shoe, which the horse has cast. In the foreground a sluggish stream or

pond, with ducks on its surface, enclosed by rush banks. On the horizon a group of trees, behind which the sun sets in crimson.

Canvas, 11½ by 19½. Exh. R.A. 1865, and Paris Universal Exhibition, 1878. Ex coll. J. Stewart Hodgson. Purchase, Clarke Fund, 1893.

**No. 1568.** *Wind on the Wold.*

A country girl, holding on her bonnet against a wild wind, drives two calves down a road on a common bordered by ragged trees.

Canvas, 11½ by 21½. Ex coll. Lord Leighton. Exh. Royal Jubilee Exhibition, Manchester, 1887. Tate Gift, 1894.

**MAUNDRELL (CHARLES).**

**No. 1726.** *Le Château d'O.*

The château is seen across the moat at twilight, its high-pitched and pointed roofs of slate and tall brown chimneys clearly defined against the luminous greysky; the stone walls are relieved by rich mouldings and tracery, round the principal doorway and windows by decorative patches of brickwork and some few green shutters; a stone palisading separates the inner court from the moat, which reflects the buildings; a stone embankment, half under water, is in the foreground, and trees of the park fill the distance. The Château d'O is of French Renaissance architecture in Normandy, near Mortrée, on the banks of the Orne. Insc. 'C. Maundrell.'

Water-colour, 18½ by 14. Exh. R.A. and Chantrey Purchase, 1899.

**McLACHLAN (THOMAS HOPE).** 1845—1897.

Born March 16 1845, at Darlington. Educated at Merchiston Castle School, Edinburgh, and Trinity College Cambridge, whence he came to London and entered at Lincoln's Inn. In due course he was called to the bar, and practised in the Courts of Chancery, but he finally relinquished law and devoted himself to landscape painting. From the first his pictures were to be seen at the R.A. and Grosvenor Gallery; and later at the New English Art Club, New Gallery, and Institute of Painters in Oil Colours, of which last body he was a member. The last pictures he sent for exhibition were "The Shepherdess," a water colour at the R.A., and an oil painting at the New Gallery in 1897. He died before either exhibition opened, on April 1. An exhibition of his works was held at 98 James Street, Buckingham Gate, in June, from the preface to the catalogue of which these acts are taken.

No. 1636. *Evening Quiet.*

On a rocky hill a woman holding a baby in her arms is seated guarding sheep; behind, on the right, straggling trees. Insc. 'T. Hope McLachlan 1891.'

Canvas, 22 by 33½. Exh. Institute of Painters in Oil Colours, 1897. Presented in memory of the painter by 150 of his friends, 1898.

**MERRITT (ANNA LEA).**No. 1578. *Love Locked Out.*

Love, a little boy, stands pushing at a golden door locked against him. Initialed A.L.M. in a monogram, and dated '90.

Canvas, 45½ by 25½. Exh. R.A. and Chantrey Purchase, 1890.

**MILLAIS (SIR JOHN EVERETT), P.R.A. 1829—1896.**

Born on June 8 1829 at Southampton, where his parents happened to be then staying. Their home was in Jersey, where he passed his first six years. The family then removed to Dinan, and while there the child is said to have displayed extraordinary aptitude for drawing. In 1837 his father and mother came to live in Gower Street, London. Under the advice of Sir Martin Shee he was sent to the school of Henry Sass. At nine he won the silver medal of the Society of Arts, and two years later was admitted to the Academy Schools. In 1846 he exhibited "Pizarro seizing the Inca of Peru," (now at South Kensington), and in 1847 gained the gold medal for "The Young Men of the tribe of Benjamin seizing their Brides." About the same time he exhibited at Westminster Hall "The Widow's Mite." In 1848 Millais, Rossetti, Holman Hunt, and four other rising artists revolted against current art, and banded themselves together as the "Pre-Raphaelite Brotherhood." Their aims were to paint Nature with minute fidelity, and to regain the naiveté and intensity of early art. Engravings of the pictures in the Camposanto at Pisa were the immediate occasion of their league and name; but an influence also came from the German Pre-Raphaelites, and from the designs by Dyce, Madox Brown and others for the Houses of Parliament. Millais' earliest pictures, "Lorenzo and Isabella," "Ferdinand lured by Ariel," "The Carpenter's Shop," "Mariana in the Moated Grange," and the "Woodman's Daughter," exhibited at the R.A. between 1849 and 1851, were painted under these impulses, and for some years Millais continued to share the poetry of Rossetti and minute detail of Holman Hunt. His "Huguenot"

and "Ophelia" (1852), "Order of Release" and "Proscribed Royalist" (1853), "Rescue by a Fireman" (1855), "Autumn Leaves" and "Peace Concluded" (1856) were severely criticised in certain quarters, but as warmly defended by his admirers, among whom Ruskin was conspicuous. In 1853 he was elected A.R.A. His work had rapidly won public favour. "The Vale of Rest," "Black Brunswicker," "First Sermon," "St. Agnes Eve," not to mention other pictures, were received with enthusiasm, and in 1863 he became R.A. From that time his career was one of uninterrupted success. His style, at first so precise, gradually became broader and his work commoner in quality, with occasional fine achievements in the later manner, chiefly portraits. "Chill October" (1871) was the first of many popular landscapes. A memorable part of his production is the series of illustrations he drew for wood engraving in the fifties and sixties ("Tennyson," "Cornhill," "Good Words," "Once a Week," &c.). In 1855 Millais married Euphemia, daughter of Mr. G. Gray, of Bowerswell, Kinnoull, Perth; she had been Mrs. Ruskin. The honours which fell to his share were numerous. He was created a baronet in 1885. He had previously been made an Officer of the Legion of Honour and a Member of the Institut de France. He was D.C.L. of Oxford, and a trustee of the National Portrait Gallery. On the death of Lord Leighton Sir John was unanimously elected President of the Royal Academy, but by this time he was in failing health, and he died August 13 1896. ("Life and Letters," by his son, J. G. Millais, 1899, with list of works.)

No. **1494.** *The Yeoman of the Guard.*

Life-size seated figure of an old soldier, decorated with many service medals, in the picturesque uniform of the "Beef-eaters." He holds a staff in his right hand; in his left is a folded paper. Leaning over the top of a screen in the background are the heads of three halberds. The soldier was John Charles Montague, a sergeant in the 16th Lancers, who served upwards of twenty years in India, distinguishing himself on several occasions. On his retirement in 1847 he was appointed a Yeoman of the Guard. He died May 16 1878. Painted at the zenith of Millais's second manner, and a favourite with the artist. Signed with monogram, and dated 1876.

Canvas, 55 by 44. Exh. R.A. 1877. Bequeathed by Mrs. Hodgkinson, Millais's half-sister, 1897.

No. **1503.** *Equestrian Portrait.* (With SIR EDWIN LANDSEER, v. p. 139.)

See under "Landseer (Sir Edwin)." Millais painted the lady, the page, dog and background.

No. 1506. *Ophelia.*

"There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream ;  
There with fantastic garlands did she come,  
Of crow-flowers, nettles, daisies, and long purples,  
That liberal shepherds give a grosser name,  
But our cold maids do dead-men's fingers call them :  
There, on the pendent boughs her coronet weeds  
Clambering to hang, an envious sliver broke ;  
When down her weedy trophies, and herself,  
Fell in the weeping brook. Her clothes spread wide,  
And, mermaid-like, awhile they bore her up :  
Which time, she chanted snatches of old tunes,  
As one incapable of her own distress,  
Or like a creature native and indued  
Unto that element: but long it could not be,  
Till that her garments, heavy with their drink,  
Pull'd the poor wretch from her melodious lay  
To muddy death."—*Hamlet* Act IV., Scene 7.

Painted on the Ewell or Hogsmill river, near Kingston, where Millais worked with Holman Hunt. The face is that of Miss Siddall, afterwards the wife of Dante Gabriel Rossetti. Insc.

Millais 1852

Canvas, 29½ by 44. Exh. R.A. 1852 ; Paris International Exhibition, 1855 ; G.G. (Winter), 1886 ; Guildhall, 1892 ; R.A. (Winter), 1898. Ex coll. Mrs. Fuller Maitland. Tate Gift, 1894.

No. 1507. *The Vale of Rest.*

In Ruskin's "Academy Notes" for 1859 is the following description :—

The scene is the interior of a convent garden just at sunset. Two women are in the garden, which is illuminated by the light remaining in the western sky, that stood cool and grey in the zenith, while the rigid poplars, each like Death's 'lifted forefinger,' made bars against the red, orange, and crimson of the west. The guarding wall of the enclosure is hidden by ash and other trees, filling the intervals of the loftier foliage. The rough sward is broken here and there by low hillocks of graves, and encumbered by the headstones that stand green and sad in the waning light ; one of the women is a novice, or lay sister, who, up to her knee in a grave, is busily and vigorously throwing out large spadefuls of earth. Her coil is thrown back from her face, which is dull red with stress of labour.

"Upon the prostrate headstone, taken from the new-made grave, sits an elder nun holding a rosary, and with the long black of her robes sweeping the dark coarse grass ; her head is towards us, and by its expression we discover that she has seen the coffin-shaped cloud which hangs over the setting sun, and stretches a long, heavy bar of purple across a large part of the sky behind. She turns towards the east as if looking for the uprising according to the promise of a star of hope in eternity."

Insc.



Canvas, 40½ by 68. Exh. R.A. 1859; International Exhibition, Kensington, 1862; Jubilee Exhibition, Manchester, 1887; Birmingham Art Gallery, 1891; Guildhall, 1892, under the quotation: "To where beyond these voices there is peace"; R.A. (Winter), 1898. Ex coll. William Graham. Tate Gift, 1894.

No. **1508.** *The Knight Errant.*

"The Order of Knights Errant was instituted to protect widows and orphans, and to succour maidens in distress."

The Knight, in full armour, cuts with his long sword the thongs that bind a lady to a silver birch tree. She has been stripped of her clothes which lie on the ground at her feet. In the distance to the right one of her assailants lies dead, others run away over the rocks; to the left a crescent moon shines through the forest trees. Initialed as in No. 1507 and dated 1870.

Canvas 72½ by 53½. Exh. R.A. 1870; G.G. 1886. Tate Gift, 1894.

No. **1509.** *The North-West Passage.*

"It might be done and England should do it."

In a parlour with window looking to the sea sits a weather-beaten sea-captain, knitting his brow over the stories of search for the North-West Passage, read out to him by his daughter, whose caressing hand lies upon his. She sits at his feet dressed in white, with thin rose fichu, ribbons of the same colour in her brown hair, and a necklace of blue beads around her neck. On the table is a chart of the polar regions, and on the floor are green log-books of former voyages; to the right a telescope and glass of grog. On the wall behind hangs an engraving of Admiral Nelson, and a coloured print of a ship in an ice-floe, and the national bunting drapes a scrap screen to the right. The model for the old seadog was Trelawny the friend of Byron and Shelley. (See *Life and Letters of Sir J. E. Millais*, ii, p. 50.) Initialed as in No. 1507, and dated 1874.

Canvas, 69½ by 87½. Exh. R.A. 1874; Exposition Universelle, Paris, 1878; Fine Art Society, 1881; G.G. 1886; Jubilee Exhibition, Manchester, 1887; Winter Exhibition R.A., 1898. Ex coll. (1888) H. W. F. Bolckow. Tate Gift, 1894.

No. **1510.** *Mercy—Saint Bartholomew's Day, 1572.*

"When the clock of St. Germain l'Auxerrois shall sound upon the great bell,

at day-break, then each good Catholic must bind a strip of white linen round his arm, and place a fair white cross in his cap."—*Order of the Duke of Guise.*

A dark bearded Catholic warrior, sword in hand, with crucifix in his cap and white strip of linen round his arm, is held back by a nun, who kneels before him as he rushes out to the massacre at the call of the beckoning monk, who stands in the doorway. A spray of passion-flower lies upon a bench to the left. Initialed as in No. 1507, and dated 1886.

Canvas, 72½ by 51½. Exh. R.A. 1887. Tate Gift, 1894.

**No. 1563.** *Saint Stephen.*

"He fell asleep."—*Acts*, VII., 60.

The martyred saint lies on the ground in a narrow rocky defile, amongst thistles; the stones with which he has been slain lie around, and the ground and his white robe are stained with blood. Three figures are dimly seen under the shadow of the city walls on the right. Trees grow out of the rocks on the left, and between them and the walls is starlit sky. Monogram and date, 1895.

Canvas, 60 by 45. Exh. R.A. 1895; Winter Exhibition, 1898. Added (1897) by Sir Henry Tate to his Gift of 1894.

**No. 1564.** *A Disciple.*

Three-quarter figure, seated, turned to her left, in a black garment; her eyes look heavenwards, and her hands are folded on her knees in resignation. Monogram and date, 1895.

Canvas, 49 by 34½. Exh. R.A. 1895. Added (1897) by Sir Henry Tate to his Gift of 1894.

**No. 1584.** *Speak! Speak!*

A man in bed, covered by a fur rug, has been reading from a box of old letters by the light of a shaded candle; the vision of a woman in white, with jewelled belt, bracelet and tiara, draws the green curtain at the foot of the bed and looks earnestly at him with unearthly eyes. Moonlight shines into the room through an open door. He seems to implore her to speak and stretches his right hand towards her. Monogram and date, 1895.

Canvas, 66 by 83. Exh. R.A. 1895; Winter Exhibition, 1898. Chantrey Purchase, 1895.

**No. 1657.** *The Order of Release, 1746.*

A Highlander, out in the rebellion of '45, wounded and imprisoned, is delivered by an order of release brought by his wife.

Carrying her baby on her left arm, she presents it to the jailor, who with keys in his hand narrowly scans the paper. The prisoner's collie dog jumps up and fawns on him as, overcome with emotion at his unexpected release, he lets his head fall on his wife's shoulder. The wife is a portrait of Mrs. Ruskin. The order was painted from a genuine one, signed by Sir Hilgrove Turner, when he was Governor of Elizabeth Castle, Jersey, and so accurately that the late Colonel Turner, the Governor's son, who knew nothing of the matter, recognised his father's signature in the picture. The collie was painted from a dog that belonged to Mr. J. C. Hook. Signed as in No. 1506, and dated 1853.

Canvas, 40½ by 29. Exh. R.A. 1853; Paris Exhibition, 1855; Fine Art Society, 1881; Winter Exhibition R.A. 1898; Ex coll. James Renton. Added by Sir Henry Tate, 1898, to his gift of 1894.

No. **1691.** *The Boyhood of Raleigh.*

A bronzed sailor seated on a log behind a seawall points with outstretched right arm to the horizon, and tells tales of the western seas to two boys seated on the ground facing him; one with his hands clasped round his knees is in green, the other crosslegged, resting his chin on his fingers, is in black. The sailor wears a wide-brimmed hat, white shirt, and wide red breeches; behind him are an anchor, bright-plumaged tropical birds, and a basket trimmed with feathers. On the ground to the left is an old-fashioned toy ship. Signed as in No. 1507, and dated 1870.

Canvas, 47½ by 56. Presented in memory of Sir Henry Tate by his widow, 1900.

No. **1807.** *A Maid offering a Basket of Fruit to a Cavalier.*

A cavalier dressed in red uniform sits at table with two companions, turns to a maid on his left who offers him fruit and chucks her under the chin; at her feet is a King Charles spaniel. Through the doorway is seen a road and horseman riding away. Signed and dated, 1849.

Wood, 6 by 4½. Bequeathed by Mr. Henry Vaughan, 1900.

No. **1808.** *Charles I. and his son in the Studio of Van Dyck.*

The King in black sits on a red chair to the left, his son in blue stands beside his knee, and a King Charles spaniel sleeps at his feet. Van Dyck works at a portrait of the King. Signed and dated, 1849.

Wood, 6½ by 4½. Bequeathed by Mr. Henry Vaughan, 1900.



No.      *"Portrait of Alfred, Lord Tennyson."*

Three-quarter length, full face. The poet wears a black cloak and holds his hat in his right hand in front of him.

Signed with monogram, and dated 1881. Canvas, 49½ by 36. Lent by the Trustees of the late Sir James Knowles.

No.      *Christ in the Carpenter's Shop.*

"And one shall say unto him, 'What are these wounds in thine hands? Then he shall answer, 'Those with which I was wounded in the house of my friends.'"—*Zechariah, xiii., 6.*

The scene represents the interior of a carpenter's workshop; in the foreground the Virgin kneels beside the Child Christ, Who has torn His hand on a nail; St. Joseph, bending over the bench turns back the hand to show the wound; behind him St. John is advancing with a bowl of water; in the centre St. Anne, and, on the left, an assistant are leaning over to look at the wound. Through an opening at the back is seen a flock of sheep in a field.

The picture, painted when Millais was twenty years of age, was exhibited at the Royal Academy in 1850, together with Rossetti's "Annunciation."

In the drawing for the picture, also exhibited, the figure of St. Anne has not yet been introduced, but there is a figure playing pipes on the right, taken out later. The Virgin in the drawing is younger and the Child is reassuring her. The figure of St. Joseph is not fully realised and the touch of oriental realism in the coloured loincloth of the assistant has not yet been introduced. Signed—"J. E. MILLAIS."

Canvas, 33½ by 54. Lent by Mrs. F. A. Beer.

No.      *Drawing for Christ in the Carpenter's Shop.*

Signed—



left hand bottom corner.

Pencil, 7½ by 13½. Lent by Mr. Sydney C. Cockerell.

**MILLET** (FRANCIS DAVIS). 1846—1912.

Born November 3 1846, at Mattapoiset, Massachusetts, U.S.A. On the father's side, descended from the Millet family, whose tomb is in Perivale Church, Middlesex. His paternal ancestor went to

Boston, U.S.A., in 1636, the family moving to Maine later. His maternal ancestor, whose family name was Byram, went to Plymouth, U.S.A. in 1620. Served as a drummer-boy with the 60th Massachusetts Volunteers in the Civil War, and was assistant contract-surgeon in the Army of the Potomac. He acted as war correspondent for the *London Daily News* and the *Graphic* in the Russo-Turkish War of 1877-78, and for the *Times* and *Harper's Weekly* at Manila in 1898. He graduated at Harvard University in 1869 and entered the Royal Academy of Fine Arts at Antwerp in 1871, studying under Van Lerins and De Keyser. He filled various administrative posts in connection with art, being member for the United States of the International Art Jury at the Paris Exhibition of 1878, Director of Decorations at the Chicago Exhibition of 1893, and Vice Chairman of the United States Commission of Fine Arts, Trustee of Metropolitan Museum, New York, Secretary of American Academy in Rome, and was a member of various societies of artists, including the American Water Colour Society and the Institute of Painters in Oil Colours in England. He executed decorative paintings at Trinity Church, Boston, the Bank of Pittsburg, U.S. Custom House, Baltimore (ceiling and 87 panels), and the Capitol, St. Paul, Minnesota. His oil paintings won wide popularity by their clear, simple treatment and quiet humour. "A Cosy Corner" is in the Metropolitan Museum, and "At the Inn," in the Union League Club, New York. He lost his life in the disaster to the "Titanic," April 15, 1912.

(Obituary Notice, April 18, 1912, *The Times* and private information supplied by the artist.)

### No. 1611. *Between Two Fires.*

At an oak table with white cloth in a bright, clean parlour sits a Puritan gentleman, in black cloak, wide white collar, and steeple-crown hat before a substantial meal. His attention is divided between his dinner, for which he is about to return thanks, and the two damsels—one in buff and blue, the other in yellow-green—who have set it before him. An iron rack with long clay pipes stands on a table under the window, and about the room are other objects appropriate to an inn parlour. Holly and ivy decorate the iron chandelier. Signed 'F. D. Millet.'

Canvas, 28½ by 36. Exh. R.A. and Chantrey Purchase, 1892.

**MOORE (ALBERT).** 1841—1893.

Born September 4 1841, youngest son of William Moore of York, who was known throughout the county as an artist and teacher of drawing and painting, and three of whose sons, John Collingham, Henry and Albert were painters. The last studied under his father, and for a few months at the York School of Design and the R.A. Schools; he sent to London in 1857 at 16 two studies from Nature, which were exhibited at the R.A.—“Goldfinch” and “Woodcock.” His first oil painting, at the R.A. 1859, was called “A Study.” His second of 1861 bore the text

“The mother of Sisera looked out at a window, and cried through the lattice Why is his chariot so long in coming? why tarry the wheels of his chariots?”

In 1861 he exhibited “Elijah Running to Jezreel before Ahab’s Chariot,” and in 1865 “Elijah’s Sacrifice”; but that same year he exhibited a picture of an entirely different style, called “The Marble Seat,” the first of those decorative pieces he spent his life in producing. Such were “Apricots” and “Pomegranates,” both of 1866, and “The Quartette,” of 1869, a company of musicians in semi-Greek attire, sitting quietly on a marble seat, with their viols in their hands or on the shelf behind. In 1889 he was elected A.R.W.S., and exhibited the water colour, now in the South Kensington Museum, called “The Open Book.” He died September 25 1893. (‘Albert Moore,’ by A. L. Baldry.)

**No. 1549.** *Blossoms.*

A classic woman’s figure in pale rose drapery, with golden hair wrapped in black head-dress, and tied with lemon-coloured ribbon stands before a mass of blossom seen through drawn curtains of a darker rose; she appears to have risen from a couch of inlaid wood, covered by a thin white coverlet which falls to the black floor, and partly hides a sulphur-coloured marguerite; in front a spray of the blossom lies on the red rug. A red scallop shell decorates the white drapery of the couch to the right, and bears the Greek anthemion, the painter’s signature. Painted 1881.

Canvas, 57½ by 17½. Exh. G.G. 1881. Tate Gift, 1894.

**MOORE (HENRY),** R.A. 1831—1895.

Born in York, one of the sons of William Moore and of Sarah Collingham, his wife, who was related to Hilton the painter. He

worked for some years under his father with his brothers, John Collingham and Albert. Henry Moore came to London with his elder brother, and was admitted to the Academy schools in 1853, and that same year he exhibited at the R.A. "Glen Clunie, "Castletown of Braemar"; his sea pictures (earliest 1858) becoming more frequent and landscapes more rare in the future years. In 1886 he was elected A.R.A. and R.A. in 1893. His energy was boundless, for besides the pictures exhibited at the R.A., he exhibited regularly at the Portland Gallery until it closed in 1861, the British Artists, of which he was a member, the British Institution, the Dudley Gallery, the R.W.S., of which he became Associate 1876, and member in 1880. Altogether some 600 exhibited pictures bear his name. His "Clearing After Rain" obtained the Grand Prix and the Legion of Honour at the Exposition Universelle, Paris, 1889. Towards the end his robust health was weakened by attacks of influenza, and an accident which broke his wrists. In the spring of 1895 he with difficulty finished his work for the exhibitions. He died at Margate, of paralysis, in June.

**No. 1604.** *Catspaws Off the Land.*

Under a rocky coast, two fishing boats sailing in company; their brown tanned sails are reflected along with the light yellow clouds in the dark blue sea. Insc. 'H. Moore 1885.'

Canvas, 35½ by 53½. Exh. R.A. and Chantrey Purchase, 1885.

**MÜLLER** (WILLIAM JAMES). 1812—1845.

Born at Bristol, June 28 1812, son of John Samuel Müller, a Prussian, Curator of the Bristol Museum; became a pupil of his townsman, J. B. Pyne, the landscape painter, and displayed at an early age his ability, becoming one of the most rapid and brilliant sketchers of the British School; he found a generous patron in Mr. D. W. Acraman of Bristol. In 1833 and 1834 he made a first tour upon the continent, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the First Cataract; he settled in London after his return in 1839. In 1843 he accompanied Mr. (afterwards Sir) Charles Fellows to Lycia; he returned to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys; five were exhibited at the R.A. and two at the British Institution in 1845; but Müller did not long survive to enjoy his

growing reputation ; he died at Bristol September 8 of that year, at thirty-three. He exhibited only sixteen pictures at the R.A. His sketches and pictures were sold at Christie's in the spring of 1846. ('Life' by Solly ; Catalogue of Exhibition at Birmingham, 1896.)

No. **379.** *Eastern Landscape.*

Two Lycian peasants are seated on the rocks in the foreground ; Mount Massicytus is seen in the distance. Painted 1843.

Wood, 14 by 20½. Vernon Coll., 1847.

No. **1040.** *River and Rocks.*

Probably in Wales, showing a mountain torrent flowing over rocky boulders, with dark hills in the distance, over which stormy clouds are drifting. About 1840-3.

Canvas, 20½ by 29. Ex coll. W. Fuller-Maitland, M.P. Lewis Fund purchase, 1878.

No. **1463.** *An Eastern Street-Scene.*

Towards the centre of the foreground a group of men, clad in Oriental dress, and standing on a carpet, appear to converse with a white-robed Arab Chief, while close to them a negro servant, kneeling, offers a cup of coffee to a seated personage. In the rear towards the right other figures sit or stand under an awning of striped cloth. On the left a native merchant sits cross-legged on his stall. In the background are several old and picturesque buildings, above the roofs of which rises a machicolated tower of Romanesque character, beyond which is seen a dome. Deep blue sky with cloud cumuli apparently illuminated by sunset.

Canvas, 23½ by 35½. Exh., probably, British Artists, 1841. Ex coll. Sir Joseph Weston, M.P., Clifton. Presented by Lady Weston, 1895.

No. **1474.** *Dredging on the Medway.*

Towards the right a dredger anchored in mid-stream. Alongside a sailing-barge, loaded with silt, is preparing to get under way, while from the left of the river a shore boat, manned by two sailors, makes for the vessel through rough water. In the distance is seen low-lying land with trees and a church tower. Stormy sky with large cloud cumuli rising from the horizon.

Canvas, 35½ by 71. Presented by Mr. Holbrook Gaskell, 1896.

No. **1565.** *Carnarvon Castle.*

The castle is seen through the golden mist of a summer morning; on the river in front are fishing boats and wherries; on the right sheep, a donkey, a goat, and a bullock cart; a woman and a child trudge along the road. At the roadside are rough stones and steps with signature and date, 1837.

Canvas, 40½ by 59. Manley Hall Collection, and Collection of James Price, of Barcombe, Paignton, South Devon. Tate Gift, 1894.

No. **1728.** *A Lake-side Scene.*

On the left of the lake a tall tower with conical roof; cottages and boats at the foot of it; in the distance mountains and precipitous banks to the lake; in the foreground nets spread out to dry, and woman in red jacket and man in brown mending them.

Water-colour, 9 by 12. Bequeathed by Mr. Leonard S. Pratten, 1889.

The following 73 drawings and water-colours (Nos. **2315-2387**) along with the portrait of Müller by Nathan Branwhite, were presented in 1908 by Lady Weston, to be known as the "Sir Joseph Weston Gift":—

No. **2315.** *Trees at Ackford, Suffolk.*

A Study. Insc. 'Ackford, Suffolk. Mrch 29-1831.'

Black and white on grey paper, 15½ by 10½.

No. **2316.** *Gateway of Carnarvon Castle.*

Ruined doorway. Insc. 'Carnarvon. 1833. W.M.'

Sepia on cream-coloured paper, 14½ by 10½.

No. **2317.** *Castle Ditch, Bristol.*

Old houses on arch over "ditch." A man in a balcony talks to another in a boat below; on the stem is inscribed "Bristol." Date of drawing, 1831-3. Reproduced in "Bits of Old Bristol" by Müller (Arrowsmith, 1883). Inscribed "Made in imminent danger (?) fire of a masked battery."

Sepia and blue on brown paper, 13½ by 9½.

No. **2318.** *"Fourteen Stars" Inn, Counterslip.*

Ancient half-timber house. Horse and cart and a figure to left. Another figure indicated in doorway. Over door is signboard with

stars in a circle, and the words "Fourteen Stars by John Hodges." On a wall to the right the word "Wagon" and the letters "W A R" beneath. This was a famous inn facing Temple Street, on the High Road from the West to Bristol. It was demolished in 1857-8 to make room for a sugar refinery. Date of drawing 1831-3. Reproduced in "Bits of Old Bristol."

Sepia on cream-coloured paper, 18 by 11½.

No. **2319.** *A Castle, (?) Harlech.*

Castle in middle distance; two-masted fishing-boat and figures on sand in foreground to left.

Transparent and body-colour on grey-blue paper, 7½ by 13½.

No. **2320.** *The Avon (1).*

This and the following seven views on the Avon gorge below Bristol belong to a date before the erection of the Suspension Bridge. This drawing gives the view looking up the river towards Bristol. Insc. 'The Avon. W. Müller, 1834.'

Water-colour on whitey-brown paper, 11½ by 18½.

No. **2321.** *The Avon (2).*

Looking towards Bristol from opposite Leigh Woods, with the "Observatory." Insc. 'The Avon. W. Müller, 1834.'

Water-colour on whitey-brown paper, 16½ by 11½.

No. **2322.** *The Avon (3) from Leigh Woods.*

Looking down the river to "Sea Walls." Insc. 'From Leigh Wood. W. Müller, 1834.'

Water-colour on whitey-brown paper, 8½ by 12¼.

No. **2323.** *The Avon (4).*

Study of a rocky point on the Avon gorge. Insc. 'W. Müller, 1834.'

Water-colour on grey-blue paper, 10½ by 17.

No. **2324.** *The Avon (5).*

Looking towards Bristol, with foundation of pier for Suspension Bridge. Insc. 'The Avon. W. Müller, 1834.'

Water-colour on grey-blue paper, 16½ by 10½.

No. **2325.** *The Avon* (6).

Looking towards Bristol, with the "Observatory." Insc. 'The River Avon. W. Müller, 1834.'

Water-colour on whitey-brown paper, 8½ by 14.

No. **2326.** *The Avon* (7).

Looking to mouth of the river. Insc. 'The Avon, W. Müller, 1834.'

Water-colour on grey-blue paper, 8 by 13.

No. **2327.** *The Avon* (8).

Looking towards Bristol, with "Observatory." Insc. 'The Avon. W. Müller, 1834.'

Water-colour on whitey-brown paper, 8 by 13.

No. **2328.** *Study of Willows.*

Two pollarded willows leaning over water.

Black crayon and white on grey paper, 9½ by 10½.

No. **2329.** *An Interior.*

A man stands beside a seated lady in an interior heavily draped with curtains. To the right is a table with a picture on it and a number of vases. Other pictures lean against a high-backed chair to the left, and behind that is a marble statue.

Transparent and body-colour on white paper, 12½ by 12.

No. **2330.** *Bristol Harbour in Ice.*

Quays and shipping to right, figures on ice to left. Sun setting. Signed 'W. Müller.'

Transparent and body-colour on blue-grey paper, 8½ by 13½.

No. **2331.** *A Roadside, Leigh.*

A group of trees on a grassy bank to right. Road, with woman and cow, to left. Insc. 'Leigh, W. J. M., 1834.'

Sepia with touch of blue on whitey-brown paper, 7½ by 10½.

No. **2332.** *Study of Pines, Rheinwald.*

Group of pine stems and rocks; goats to left. Insc. 'In the Rheinwald, Switzerland. W. M., 1834.'

Indian ink, white and blue on blue-grey paper, 10½ by 16.



No. **2333.** *Near Wallenstadt (1).*

Mountains and woods near Wallenstadt, a village at the east end of the lake of that name. Insc. 'Nr Wallenstatt, Switzerland. 1834 W. J. M.'

Water-colour on cream paper, 5 by 8½.

No. **2334.** *Near Wallenstadt (2).*

Mountains and the lake in the same neighbourhood as No. **2333.** Insc. 'Nr Wallenstatt. W. Müller.'

Water-colour on cream paper, 7½ by 11½.

No. **2335.** *Lake Wallenstadt.*

The lake with water-fall down face of cliff to left. Trees and rocks in foreground to right. Insc. 'Lake Wallenstatt. W.M. 1835. Sketched with G.A.F.' (i.e., G. A. Fripp). "Note.—They say the Fall is 1,000 feet high. Q?"

Sepia and blue on grey paper, 12½ by 20.

No. **2336.** *The Splügen.*

Road and bridge on Splügen Pass. Snow-covered mountains in distance. Insc. 'Splügen W.M. 34.'

Sepia white and blue on blue-grey paper, 11½ by 15½.

No. **2337.** *Via Mala.*

The gorge of the "Via Mala" with bridge and water-fall. Insc. 'Via Mala, Switzerland. Gt Glaris 1834 W.M.'

Sepia white and blue on blue-grey paper, 13½ by 11.

No. **2338.** *Lake or River bank, with houses.*

French or Italian scene; a roadway sweeps round from left; houses and trees reflected in the water.

Pencil and water-colour on cream paper, 4½ by 8½.

No. **2339.** *Venice.*

Canal with palaces, a campanile, and boats. On the sail of one of these is "W.M.", on the gunwale "Venice."

Water-colour on white paper, 13½ by 21½.

No. **2340.** *The Lagoon.*

In the distance across the lagoon is a church with campanile surrounded by trees. To the left a boat with white sail, to the right a boat with figures is sketched in pencil.

Water-colour on white paper, 4½ by 16½.

No. **2341.** *Tivoli; "Villa of Maecenas," from the North.*

The "Villa," with cascades to the right of it, is framed in olive trees across the valley against the hills. In foreground a herdsman with cattle. Insc. 'Tivoli. W. Müller.'

Sepia and indigo on cream paper, 6½ by 16½.

No. **2342.** *Tivoli; "Villa of Maecenas," from the North West.*

The front of the "Villa" is seen at an angle, with the cascade in front. Behind is Tivoli on its height. In the foreground trees and a herd of cattle. Signed 'W. Müller.'

Sepia on cream paper, 10½ by 17½.

No. **2343.** *Tivoli; The Cascade.*

The cascade occupies the centre. On the rock to the right stands the "Temple of the Sibyl" with other buildings beyond to the left of it. Insc. 'A Tivoli, W.M.'

Sepia and indigo on whitey-brown paper, 16½ by 11½.

No. **2344.** *Tivoli, with the "Temple of the Sibyl."*

The same scene as in **2343**, but from a position more to the left. Insc. 'Tivoli. W. Müller.'

Water-colour on cream paper, 11 by 16.

No. **2345.** *A Woodland Pool.*

A sketch composition of trees and figures.

Indian ink on cream paper, 7½ by 10½.

No. **2346.** *Rocks and Trees.*

Two skeleton trees rooted on a pile of rocks.

Water-colour on whitey-brown paper, 17 by 11½.

No. **2347.** *Glen Martin Mill, Porlock.*

Old water-mill to left. Trees on right bank of stream, crossed by wooden bridge. A man on a donkey approaches the latter from the further side. Insc. 'Glen Martin Mill. Porlock. 1835.'

Pencil on cream paper, 10½ by 16½.

No. **2348.** *Athens with Acropolis in middle distance.*

The Acropolis with principal front of the Parthenon, the Propylaea, and Turkish Tower. Below, to the left, is the "Theseum" with other buildings. Olive trees to right in foreground, and nearer to left. Two girls are seated under the latter, and a fragment of sculpture faces them on the other side of the road, along which a man is walking. Insc. 'Athens 1838 W. M.'

Pencil and sepia on whitey-brown paper, 10½ by 16½.

No. **2349.** *The Parthenon, view from the interior.*

A corner of the building from within, showing columns and broken pediment. Insc. 'Parthenon 1838 Oct. 10. W. M.'

Body-colour on brown paper, 16½ by 10½.

No. **2350.** *The Temple, Aegina.*

The ruined temple of Athene, in the island of Aegina, on its height, on the further side of the gorge. In the left hand foreground are two palm trees, a sculptured fragment, and three seated women. Insc. 'W. Müller 1839.'

Water-colour on white paper, 12½ by 18½.

No. **2351.** *On the Nile, near Cairo (?)*

Landing-stage of an oriental port to left, small craft in middle distance. Boat with bright-coloured merchandise in right foreground. Labels on back describe the scene as "On the Nile near Cairo" and as "On the Levant."

Water-colour on white paper, 8½ by 12½.

No. **2352.** *Street in an Eastern Town.*

Houses overhanging narrow street in shadow frame a minaret in the sunshine beyond. A man mounted on a camel and other figures pass along the street.

Water-colour on white paper, 9½ by 5½.

No. **2353.** *An Eastern Court.*

A man seated on the ground in the corner of a court in front of dark recess.

Water-colour on cream paper, 10½ by 7½.

No. **2354.** *Arab Shepherds (sketch for the picture).*

Study for the well-known picture in the Birmingham Art Gallery. The picture was painted in 1842. An inscription on the back of the frame runs: "The original sketch by Müller of the Arab Shepherds. Given to me by Mr. Charles Birch, of Harborne, who had it direct from the painter." This is in the writing of Mr. William Sharp, at whose sale in 1881 the sketch was purchased by Messrs. Agnew for Sir Joseph Weston. (See Catalogue of Birmingham Loan Collection of Müller's works, 1896.)

Water-colour on whitey-brown paper 4 by 8½.

No. **2355.** *Study of an Aloe.*

A long-leaved plant, apparently an aloe, and other undergrowth at the root of a tree.

Body-colour on blue grey paper, 7 by 10.

No. **2356.** *Lighthouse, Naples.*

Lighthouse to right in foreground, with the town and mole of the harbour behind and to the left. Insc. 'Lighthouse Naples Feb: 1839. W.M.'

Water-colour on white paper, 10½ by 17½.

No. **2357.** *Rouen ; La Fierté de St. Romain.*

The building of that name is seen towards the left against the background of the "Place de la Haute Vieille Tour." It is a Renaissance monument of 1542. The archway in the lower part leads to a vaulted passage communicating with the "Place de la Basse Vieille Tour." In the upper part was placed the reliquary of St. Romain on the day of his procession; the faithful passed under the vault, and with them a prisoner liberated in honour of the Saint; this was known as the "privilege of St. Romain." (See Enlart, *Rouen*.) Insc. 'Rouen 1840 W. Müller.'

Water-colour on buff paper, 11½ by 16½.

No. **2358.** *Rouen ; Apse of St. Vincent.*

St. Vincent is a church of the flamboyant period. The view is taken from the ambulatory to the north, and shows the altar, the decorations above it of later date than the church, and stained glass windows beyond. In the foreground a priest, acolyte and worshipper are sketched in. Insc. 'W. Müller 1840.'

Water-colour, 17½ by 12.

No. **2359.** *Rouen ; Hotel du Bourgtheroulde.*

A study of the façade in the courtyard, and part of the gallery of this famous house, a monument of the transition from Gothic to Renaissance style. It was begun by Guillaume le Roux, who was married in 1486, and completed by his son, the abbé d'Aumale, who died in 1532. The carvings on the Gothic front and the gallery, with its decorations, were added by the son. The former include the Salamander of Francis I., the phoenix of Elenore d'Autriche, whom he married in 1530, and a series of pastoral scenes, haymaking, a shepherd wooing a shepherdess, rustic games, a picnic, sheep-shearing, and fishing; above the last a knight is carried up into the clouds by a griffin; finally, two scenes of triumph, and shields with horses and straps for supporters. On the gallery are other triumphs, and mutilated reliefs represent the Field of the Cloth of Gold, where the abbé figured; in one panel the two Kings salute, and their cortège occupies the other. (See Enlart, *Rouen*, pp. 120-5.) Insc. 'W. Müller 1840.'

Pencil and water-colour on buff paper, 16½ by 11½.

No. **2360.** *"Diane Chasseresse."*

To the left is sketched the front of the palace begun by De l'Orme in 1564, many times altered, wrecked during the

Commune in 1871, and finally removed in 1882. In the centre foreground are figures in Renaissance costume. To the right, backed by trees and Titian-blue sky, is Jean Goujon's fountain, with the figure of Diana, the huntress, caressing a stag and attended by a hound. It was designed for the Château of Anet, the house built for Diane de Poitiers by Henri II. The whole design may be seen in Du Cerceau. The upper part was rescued by Lenoir after the destruction of the Revolution, and placed in the centre of a basin of water in the Elysée garden, at the Musée des Monuments Français, now l'École des Beaux Arts, where doubtless Müller saw it. It is now in the Louvre. Insc. 'W. Müller 1840.' On the back of the mount is a note by Müller's brother, "The drawing on this mount, 'Palace of Francis I. in the Champs Elysées,' was made by my late brother, W. J. Müller. E. G. Müller." 'Cours la Reine' would be more exact than the 'Champs Elysées.'

Transparent and body-colour on whitey-brown paper, 10½ by 16½.

No. **2361.** *Fontainebleau; the Court of Honour.*

The entrance of the oval court of the palace is seen from under the colonnade, one side of which occupies the foreground and the left of the drawing. There are figures under the gateway and in the foreground. The subject is No. 7 in the "Age of Francis I." Insc. 'Oval Court, Fontainebleau. W. Müller.'

Water-colour on whitey-brown paper, 11½ by 17½.

No. **2362.** *Fontainebleau; the Palace from the Carp pond.*

In the foreground is the Carp pond, with trees beyond it on the left. To the right is a wing of the palace. A terrace with balustrades and a statue is in front of this.

Water-colour, with use of white, on white paper, 11½ by 16½.

No. **2363.** *Orleans; House of Francis I.*

The corner of a courtyard. To the left is part of a building with arched doorway, balcony, and windows, and a square turret; abutting on this and running at a right angle to it are arcades on ground level and first floor. A vine clammers up this front. Insc. 'House of Francis Ist 1840 Orleans. W. Müller.'

Water-colour with white on buff paper, 15½ by 11½.

No. **2364.** *Sketch for Frontispiece to the "Age of Francis I."*

In 1840 Müller made a number of sketches in France, chiefly in Touraine. From these 25 were selected to be lithographed and published as "Sketches of the Age of Francis I." (London: Henry Graves, 1841). This sketch for the frontispiece shows,

through an archway framed with Renaissance pilasters, the terrace and roof with chimneys of the Château of Chambord. Above the arch is the initial of the King and his cognisance, a salamander. In the archway are grouped an escutcheon and flags; beneath are sculptured Knights tilting. Insc. 'W. Müller.'

Water-colour on white paper, 21½ by 14½.

No. **2365.** *Chambord, the Terrace.*

This subject is No. 2 of the published work (*see above*, No. 2357). A hawking party of knights and ladies is on the terrace. The roof and pinnacles of the Château are seen to the left and right. Signed 'W. Müller.'

Water-colour on buff paper, 10½ by 15½.

No. **2366.** *Chambord; General View of the Château.*

The Château occupies the distance; from foreground a road runs towards right; on this a horse and cart; beyond a group of trees; cattle in middle distance. Insc. 'Chambord W. Müller.'

Water-colour heightened with white, on buff paper, 11½ by 16½.

No. **2367.** *A Church Interior.*

Apse of Gothic church with rood screen and altar piece; a figure is sketched in. On the back is a label: "The drawing on this mount 'Interior of the Chapel in the Château Damboise' (?) was made by my late brother, W. J. Müller in 1840. E. G. Müller." This must be a mistake. The Chapel of St. Hubert in the grounds of the Château is of later style. It is possibly the Church of St. Denis-Hors at Amboise. Insc. 'W. Müller 1840.'

Water-colour on whitey-brown paper, 16 by 11.

No. **2368.** *Azay-le-Rideau; Entrance to the Château.*

A richly decorated bay of early Renaissance period (1526) in the façade of the Château. It contains a double door-way and double windows in three stages, the last a dormer. On panels below the lowest window are sculptured the Salamander of Francis I. and the ermine of Claude of Brittany, his wife; they are repeated below the dormers. Insc. 'W. Müller, 1840.' On the back is a label, "The drawing on this mount, 'Part of the Château Damboise' was made by my late brother, W. J. Müller, in 1840.—E. G. Müller." There is some confusion here.

Pencil and water-colour on cream paper, 16½ by 11½.

No. **2369.** *A Tomb with Effigies.*

A Knight in armour with his Lady lie in effigy on a tomb of 16th century design, which bears four blazoned shields. Two of these are repeated in banners hanging overhead. The subject is not at present identified.

Water-colour, with use of white, on tinted paper, 9½ by 13½.

No. **2370.** *Whitchurch, near Bristol.*

Back of ancient farmhouse in the village of that name; to the right the foundation for a haystack; cocks and hens in foreground. Insc. 'Whitchurch 1840 W. M.'

Water-colour, with white, on brown paper, 9½ by 13½.

No. **2371.** *Eel-pots at Goring.*

Original sketch for the well-known picture in Sir William Agnew's possession, painted in 1843, on the back of which Müller wrote "Left as a sketch for some fool to *finish* and ruin." In the picture he has put a rainbow in a still more threatening sky, built up the trees behind the eel-bucks, and a second group in a space arranged between these and the mill; put a group of willows to the left, a man in a punt to lengthen out the line of the bucks, and children fishing in the foreground. Insc. 'On Thames.'

Water-colour on cream paper, 15½ by 20½.

No. **2372.** *Camels; a Study in Smyrna.*

Five camels lying down; in the background Turkish buildings. Insc. 'A. Smyrne, 1843 W.M.' A study on the way to Lycia (see No. 2375).

Water-colour on white paper, 13 by 21½.

No. **2373.** FOUR STUDIES :—(a) *A Burdock.*

Indian ink on cream paper, 2½ by 3½.

(b) *A Xanthian Youth.*

Seated on the ground. Insc. 'Head dress of a young man Xanthus. W.M.' Pencil on white paper, 4½ by 3½.

(c) *A Xanthian Boy with Bow.*

He stands, fitting an arrow to the string of his bow, to one end of which a bird is attached. Insc. 'Xanthian boy with bow.' Pencil on white paper, 4½ by 2½.

(d) *Women in Eastern Dress.*

Two women standing; one has her hands in the folds of her dress; the other holds a pitcher. Signed 'W. Müller.'

Pencil and Indian ink on grey paper, 6½ by 4½.

The studies *b*, *c*, *d*, are leaves from a sketch book of the Lycian journey (see No. 2375).

**No. 2374.** *Lycia ; Turkish Cottage.*

A pole supports a roof whose framework is covered with wattle and reeds. A woman, a child playing on a pipe, and a man seated smoking are grouped about a fire, where coffee is being made. Other cooking utensils are in right foreground. A sketch on the Lycian expedition (*see* No. 2375). Insc. 'Lycia Turkish cottage, Dec. 13 1843 W.M.'

Water-colour on white paper, 13½ by 18½. Arched top.

**No. 2375.** *Lycia ; the Rocky Stair at Tlos.*

Müller in 1843 accompanied, unofficially, the expedition of Mr. (afterwards Sir Charles) Fellows, to the valley of the Xanthus, that resulted in the acquisition for the British Museum of a number of sculptured monuments. This and the following drawing were made in that region. There are many other splendid examples from the same series in the British Museum. The subject of this drawing is the approach to the citadel of Tlos, on a spur of the Massicytus mountains forty miles higher up the valley than Xanthus. "In the beginning of the new year (1844), we left our old quarters and after nine hours riding found ourselves at the summit of a rude rock staircase, that formed the approach to the veritable eagle's nest" (Recollections of the journey by Henry Johnson, Müller's companion). Insc. 'Tloss Lycia. W. Müller.'

Water-colour on cream paper, 13½ by 21½.

**No. 2376.** *Lycia ; the Citadel of Tlos.*

A general view of the subject of No. 2372. It is thus described by Mr. Johnson. "Imagine a precipitous crag, a lower spur of the mountains thrust out into the valley, above which it rose a thousand feet or more, backed by the snow-capped range of the Massicytus, and crowned with the ruins of an ancient Greek city, out of which grew as it were the grey walls of a mediæval castle ; clothe the sides of this crag with myrtle, wild olive, and arbutus, and stud it with sculptured monuments, columns, and triumphal arches where it slopes smoothly to the valley ; place a noble theatre, whose gleaming marble seats remain but little injured by the twenty centuries that have passed since they echoed the applause of an audience, then fill the air with the music of the dancing streams on their way to the valley below, and you will have a faint idea of the situation of the ancient Tlos." Insc. 'Tlos. Lycia. Jan : 1. 1844,' and signed 'W. Müller.'

Water-colour on cream paper, 9½ by 21½.

**No. 2377.** *Lycia ; the Valley of the Glaucus.*

Water and sandy bank in foreground ; beyond, purple-brown hills, and beyond these snow-covered mountains. Insc. 'Looking



towards Valley of Glacus (sic) from Macri. W. Müller 1843. The date appears to be wrong; Müller was at Makri, the ancient Telmessus, in February 1844, on his way to Rhodes.

Water-colour on cream paper, 7 by 21½.

No. **2378.** *Arch, Palms, and Shed.*

Seated figures and a water-bottle are sketched in beside the shed, which recalls the "Turkish Cottage" of No. 2374.

Water-colour on cream paper, 10½ by 9½.

No. **2379.** *Donkey and Fowls.*

These are at the entrance of a shed, which recalls the "Turkish Cottage" of No. 2374. Signed 'W. Müller.'

Water-colour on cream paper, 4½ by 7.

No. **2380.** *Lynmouth; the River Bank.*

A bank with trees above the rocky channel of the stream Insc. 'W. Müller, 1844. Lynmouth.'

Water-colour on white paper, 12¾ by 13½.

No. **2381.** *Lynmouth; a Bend of the River.*

The river sweeps round from the centre to the right; there are rocks in the foreground, trees on either bank; between these is the glimpse of a hill-side; the sky of the sketch has been spattered with rain-drops.

Water-colour on white paper, 14½ by 22½.

No. **2382.** *Rocky Woodland.*

Stems of trees among rocks, perhaps in Leigh Woods or at Lynmouth. Water-colour on white paper, 13¾ by 17½.

No. **2383.** *Leigh Woods.*

Trees on a rocky bank. Insc. 'Leigh Woods. May '44. W M.' Water-colour with use of white on white paper, 20¾ by 13¾.

No. **2384.** *A Coast Scene*

In foreground to left a headland of contorted rocks, with small building on it; beyond a cove and another headland; beyond a larger inlet and distant coast line; stormy sky. ? Lulworth Cove. Note on back, 'Wm. Müller. From the Artist.'

Water-colour on white paper, 11½ by 16½.

No. **2385.** *Stonehenge.*

Left and centre two pairs of upright monoliths with stones laid across their tops; other erect and fallen stones; a heavy storm of rain falling. Water-colour on cream paper, 12¾ by 20½.

No. **2386.** *The Punt.*

Cottages and trees with water in the foreground. A girl is bringing a punt to some steps. Beside her is a dog.

Water-colour on cream paper, 13½ by 9½ (Arched top.)

No. **2387.** *Compton Dando, Somerset.*

A bridge crosses two branches of a stream; beyond, to the left, cottages backed by trees; on the nearer bank to right tall elms with church tower behind; brilliant white cloud in centre. Insc. 'Compton Dando 1845 W.M.' One of the subjects which Müller took up in his last illness, working from previous studies or recollections. (Solly, p. 301.)

Water-colour on white paper, 13¾ by 21¾.

**MULREADY** (WILLIAM), R.A. 1786—1863.

Born at Ennis, County Clare, Ireland, April 1 1786, son of a leather breeches maker. He came early to London, and entered in 1800 the Academy Schools. In 1803 he married the sister of John Varley, the water-colour painter. In 1804 he exhibited three pictures in the R.A.—two views of Kirkstall Abbey, and a cottage at Knaresborough, Yorkshire; he was then only eighteen; other cottages and Yorkshire subjects followed in 1805 and 1806. In 1809 was exhibited the picture in this collection No. 394, then called "Returning from the Alehouse," showing that at twenty-three, he had already formed the style in *genre* for which he became noted. He was elected A.R.A. in 1815, R.A. in 1816. His pictures of 1815 and 1816, "Idle Boys" and "The Fight interrupted," are in the Sheepshanks Collection, South Kensington. He exhibited altogether, including a few drawings, seventy-eight works at the R.A., of which fifteen are now in the Sheepshanks Collection. The exhibition of his pictures, drawings and sketches at the Society of Arts, 1848, contained 214 works, but the majority were sketches. He died July 7 1863, and was buried at Kensal Green. He was drawing in the Life School of the R.A. on the evening of July 5, two days before his death. He was one of the founders and most active members of the "Society for the Management and Distribution of the Artists' Fund," of which he held the office of President as early as 1815, and from whose meetings he was never absent for seventeen years.

No. **393.** *The Last In.*

A truant boy has arrived late at the village school, and stands with sheepish expression at the door; the master, in irony, rises, takes off his hat, and makes a humble bow. Insc. 'W. M. 1835.'

Wood, 4½ by 30. Exh. R.A. 1835. Vernon Collection, 1847.

No. 394. *Fair Time.*

Two tipsy men returning from the fair ; one gives halfpence to boys ; the other dances before the door of a cottage to the right. Originally exhibited at the R.A. in 1809 : but the present background was added in 1840, when the picture was again exhibited at the R.A.

Canvas, 31 by 26. Vernon Collection, 1847.

No. 1038. *A Snow Scene.*

A group of rustics in the foreground, behind distant view of an English village in mid-winter.

Wood, 11½ by 16½. Ex-Coll. W. Fuller-Maitland, M.P. Purchase, Lewis Fund, 1878.

No. 1181. *A Sea-shore.*

On the beach a fishing boat, with two men in it : nearer to the foreground boys bathing. The distance, looking seawards, is shrouded in fog, through which a vessel may be discerned.

Canvas, 14½ by 19½. Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. 1743. *Academy Study.*

A boy, standing, with his right arm raised. Insc.—'KLA Oct. 23—1857. 28'

Pen and ink, 19½ by 8½. Presented by the Society of Arts, 1858.

No. 1744. *Academy Study.*

A man seated in profile with head turned away. Initialled and insc. 'Royal Academy, London, March 1846. Retouched 1857.'

Red and black chalk on white paper, 19½ by 14. Presented by the Society of Arts, 1858.

No. 1745. *Academy Study.*

A woman seated ; two doves, lightly drawn in, feed from her right hand. Initialed and insc. 'Mon. 8 to Sat. 13, Aug. 1842.'

Red and black chalk on white paper, 20 by 14. Presented by the Society of Arts, 1858.

No. 1797. *An Interior, with a Woman and her Child.*

Sketch for the picture in Buckingham Palace. A woman sewing in window of dark room with cradle at her feet, at sunset. Wood, 3½ by 2½. Bequeathed by Mr. Henry Vaughan, 1900.

## MURRAY (DAVID), R.A.

No. 1614. *My Love has Gone a Sailing.*

Outside a small haven in a rocky coast fleets of fishing boats are sailing on a blue sea, their orange sails lit by the setting

sun. A young woman is seated on a rock in the foreground looking out to the departing boats; a hilly coast bounds the horizon. Summer clouds float in the evening sky. Painted at Tarbert, Loch Fyne. Signed 'DAVID MURRAY.'

Canvas, 39½ by 60. Exh. R.S.A. 1883; R.A. and Chantrey Purchase, 1884.

No. **1926.** *In the Country of Constable.*

A group of willows by a lock on the Stour, near East Bergholt, Suffolk, where Constable was born, and where he delighted to paint. The familiar square tower of Dedham Church is in the distance; a canal boat waits her turn at the lock gates on the right; a gleam of sunshine from a changeable sky falls on the tow-path and rich water-meadows in middle distance. Insc. 'David Murray, 1903.'

Canvas, 48 by 72. Exh. R.A. and Chantrey Purchase, 1903.

**NEWTON** (GILBERT STUART), R.A. 1794—1835.

Born at Halifax in Nova Scotia; studied under his uncle Gilbert Stuart at Boston; came to England, travelled in Italy and visited Paris 1817; the same year he entered the Academy Schools, and exhibited for the first time at the R.A. in the following year. He first painted portraits, but his small figure subjects soon attracted notice; some were engraved in the *Literary Souvenir*. He was elected A.R.A. in 1828. In 1832 he visited his native country, and married there, and in this year he became R.A., but the picture exhibited in the following year, "Abelard in His Study," was his last work. He was afflicted with aberration of mind and died in Chelsea, August 5 1835. His wife and child returned to America only a few months before his death. He exhibited in all 27 works at the R.A. and 20 more at the British Institution.

No. **353.** *Yorick and the Grisette.*

Interior of a hosier's shop; Yorick is purchasing gloves, but "they were all too large; the beautiful grisette measured them one by one across my hand, it would not alter the dimensions."—*Sterne's Sentimental Journey.*

Canvas, 29½ by 22½. Exh. R.A. 1830. Vernon Collection, 1847.

No. **354.** *The Window.*

Wood, 14½ by 10½. Exh. Brit. Inst. 1829. Vernon Collection, 1847.

**NICOL** (ERSKINE), A.R.A. 1825—1904.

Born at Leith; turned from house-painting to picture-painting, studied at the Trustees' Academy, Edinburgh, under Sir William Allan and Thomas Duncan, and became drawing-master at Leith Academy. In 1846 he went under the Science and Art Department to Dublin, where he remained some three or four years; most of his subsequent pictures treated Irish subjects on the lines suggested by Wilkie, but in scenes of broader humour. He afterwards returned to Edinburgh and became A.R.S.A. in 1855, and R.S.A. in 1859. In 1862 he removed to London and after that date contributed regularly to the R.A., of which he was elected Associate in June, 1866. He retired in 1885 owing to ill health. ("Men and Women of the Time"; J. L. Caw, "Scottish Painting.")

No. **1537.** *Wayside Prayer.*

A group of figures, among them an old man at prayer counting his beads, grouped under a tree by a roadside. On the left is an enclosed graveyard. Insc. 'E. Nicol, 1852.'

Canvas, 15½ by 25½. Tate Gift, 1894.

No. **1538.** *The Emigrants.*

On the platform of a railway station a countryman and his wife seated waiting for a train with their scant luggage, behind an old man counting his change, and other figures. Insc. 'E. Nicol, R.S.A., 1864.' There is a similar picture at Sheffield, 29 by 22.

Canvas, 18 by 13½. Tate Gift, 1894.

**NISBET** (ROBERT BUCHAN).No. **1711.** *Evening Stillness.*

A grassy plain by a slow moving stream stretches to low hills on the right; on the left a few red-roofed cottages and a windmill against the after-glow. Insc. 'R. B. Nisbet 1890.'

Water-colour, 19 by 29½. Exh. R.A. and Chantrey Purchase, 1890.

**NORTH** (JOHN WILLIAM), A.R.A.No. **1607.** *The Winter Sun.*

"But now sad winter welked hath the day,  
And Phoebus, weary of his yearly task,  
Y-stabled hath his steeds in lowly lay."

—Edmund Spenser.

In the foreground two bent oak saplings amid bracken, backed by a thin wood of leafless trees, through which the sun shines.

Canvas, 26½ by 38½. Exh. Nw.G. 1891, as "Winter Sun in Wild Woodland." Chantrey Purchase, 1891.

**OLSSON** (JULIUS), A.R.A.No. **2787.** *Moonlit Shore.*

St. Ives Bay, Cornwall, with moonlight playing on surf and ripples as they break on a sandy shore below a cliff.

Canvas, 46 by 60. Exh. R.A. and Chantrey Purchase, 1911.

**ORCHARDSON** (SIR WILLIAM QUILLER), R.A.  
1835-1910.

Born in Edinburgh, of Highland descent; entered the Trustees' Academy, 1850; was already an accomplished student in 1852 and had left the classes when Scott Lauder was appointed headmaster in that year; he returned and was the leader of a remarkable band of students, including G. P. Chalmers, William McTaggart, John Pettie, Tom and Peter Graham, and John McWhirter. They formed a sketching club and came under the influence of the movement in illustration that began with the Pre-Raphaelite "Tennyson" of 1857. Their work of this time was chiefly in *Good Words*. Orchardson's early paintings resemble Scott Lauder's historical pieces; but he quickly formed a manner of his own; the design was pencilled on the canvas and lightly hatched over with strokes of the brush in fluid pigment, in a restrained scheme of golden tone with a few vivid notes of blue, green and rose. After exhibiting at the R.S.A. he came to London in 1862, and exhibited from 1863 at the R.A. His work was also shown at the French Gallery, where "The Challenge" won a prize in 1864 or 5, and declared the new painter's style. He was elected A.R.A. in 1868, R.A. in 1877, when his "Queen of the Swords" won him wider fame; his "Social Eddy" of 1878 was the first of his modern dramatic pieces, to be followed by the "Mariage de Convenience" (1884) and others; the "Bellerophon" (1880) was the first of several illustrations of French history. Besides these subject pictures he painted a number of portraits, among them the "Master Baby" (the artist's wife and child) of 1886 and "Sir Walter Gilbey" (1891), which rank with the great portraits of the century. His "Windsor Castle (1899) Portraits" (Queen Victoria with the then Prince of Wales, Duke of York and his son) was, especially in its first state, the finest court painting of the generation. He painted, by invitation, a portrait of himself for the Uffizi Gallery. He was knighted in 1907. He died at his house in Portland Place, April 13 1910. Five of his pictures are in the Glasgow Gallery, and several at Aberdeen and Dundee; the "Voltaire" is at Hamburg. (Stanley Little, *Art Annual*, 1897; Caw, *Scottish Painting*, 1908; *Times Obituary*.)

**No. 1519. *Her First Dance.***

A young lady in the dress of the early part of last century stands up with diffidence to dance the minuet with a young man who, with a great air of self-confidence, attitudinises opposite to her. To the right and left people looking on. In the background two musicians, one at a spinet, the other playing on a kit. Insc. 'W. Q. Orchardson, 1884.'

Canvas, 40 by 54½. Exh. Special Exhibition King Street Galleries; Jubilee Exhibition, Manchester, 1887; "Exposition Universelle," Paris, 1889. Tate Gift, 1894.

No. 1520. *The First Cloud.*

"It is the little rift within the lute  
That by-and-by may make the music mute."

A handsome lady in white satin walks haughtily away through the columned opening of a large drawing-room. Her husband, in evening dress, stands gloomily upon the rug with hands in his pockets and back to the fire. A rosy light is cast over everything by the lamp on the table near him. Insc. 'W. Q. Orchardson 1887.' A picture, now in Australia, of which this is a replica, was at the R.A. in 1887.

Canvas, 32½ by 47½. Tate Gift, 1894.

No. 1521. *Her Mother's Voice.*

"Upon his widowed heart it falls  
Echoing a hallowed tune."

In an arm-chair by a tea table a gentleman is seated, with a newspaper open on his knees, listening with rapt expression to the singing of his daughter, seated at a grand piano, while a young man turns over the leaves of the music. A large window looking out into a conservatory, in front of which is a lighted lamp, fills most of the background. Tea is prepared before the lamp. Exh. R.A. 1888, and Guildhall Gallery 1894, with these lines:

"But, O! for the touch of a vanished hand  
And the sound of a voice that is still."

Canvas, 40 by 58½. Tate Gift, 1894.

No. 1601. *Napoleon on board the "Bellerophon."*

On the quarter-deck the deposed Emperor stands alone in the familiar drab overcoat and cocked-hat, looking gloomily across the sea to the land which he is leaving as an exile. Behind him, relieved against the main-sail, stand his staff with various expressions of distress and sympathy; from left to right they are Col. Planat, General Montholon, Surgeon Maingaut, Count Las Cases, Generals Savary, Lallemand, and Bertrand; the boy Las Cases leans upon the rail; on the deck below are two midshipmen conversing. A small version of the picture was sold at Christie's in 1909

Canvas, 65 by 98. Exh. R.A. and Chantrey Purchase, 1880.

**ORPEN** (WILLIAM), A.R.A.No. 2940. *The Mirror.*

The seated figure of a girl is seen against a green wall with a yellow dado. She leans slightly forward, her hands resting on her knees, her feet on an olive-green footstool. She is wearing a white muslin blouse, and a black skirt draped with a grey shawl. Her grey felt hat is trimmed with shot pink and brown ribbon, and a brown feather. Her hair hangs down her back loosely gathered

together by a black bow. To the left of the picture part of a mahogany chest is seen with some blue and white sweet-peas in a wineglass. On the wall, near the left centre, hangs a black-framed circular mirror which reflects the artist at his easel and a figure of a woman in pink standing in a room in which a chandelier and various objets d'art may be seen. Above the mirror parts of three framed drawings hanging on the wall, complete the picture. Signed W. Orpen 1900, in bottom right-hand corner.

Canvas, 20½ by 16. Presented by Mrs. Coutts Michie through the National Art-Collections Fund, in memory of the McCulloch Collection, 1913.

### **OSBORNE (WALTER).** 1860—1903.

Educated at Rathmines School, Dublin, and trained in art chiefly in Antwerp; but first probably in Dublin under his father, William Osborne, a popular animal painter. Walter Osborne's more important work was in landscape and street scenes with figures. He practised portrait painting principally to assist his father and mother. In his early years he painted much in Normandy and Brittany, and afterwards in Berkshire, Sussex, Worcestershire and at Rye. In later years he lived in Dublin, and some of his work illustrates the life of the poor in that city and the scenery of the neighbouring coast.

#### **No. 1712.** *Life in the Streets; Hard Times.*

In an old Dublin Street near Saint Patrick's Cathedral a man with blue apron sits smoking a clay-pipe on an old box in the gutter in charge of his barrow of oranges and apples; notwithstanding the wet and slush, the people gather round an old woman's stall of earthenware, jugs and teapots; snow is on roofs and awnings, and a church tower is seen against the sky which is clearing. Signed 'WALTER OSBORNE.'

Pastel, 21½ by 14. Exh. R.A. and Chantrey Purchase, 1892.

### **OWEN (Rev. EDWARD PRYCE).** 1788—1863.

Born in March, 1788, only son of Archdeacon Hugh Owen; educated at St. John's, Cambridge. From Park Street Chapel, Grosvenor Square, London, he passed to Wellington, and then became rector of Eyton-upon-the-Wildmoor, Shropshire, till 1840. He travelled in France, Belgium, Italy, the Levant, Germany and Switzerland, making numerous drawings, from which he produced pictures and etchings. He contributed several plates to his father's "History of Shrewsbury" (1825), and issued "Etchings of Ancient Buildings in Shrewsbury" (1820-1); "Etchings" (1826), and "The Book of Etchings" (1842 and 1845). He lived latterly at Bettws Hall, Montgomeryshire, and died at Cheltenham, July 15 1863. (Warwick Wroth in D.N.B.)



No. **2408.** *The Old Welsh Bridge, Shrewsbury.*

An etching after a picture by Paul Sandby, probably one exhibited at the R.A. 1801. Insc. 'The Old Welsh Bridge, Salop. - P. Sandby pinx. Etched by E. P. Owen, M.A., 1821.' A plate of the same subject, dated 1820, appears in Owen's "Etchings of Ancient Buildings in Shrewsbury," London, 1820-1. 12 by 16 (to plate-mark). Presented by Mr. Edmund Houghton, 1898.

**PARKER** (HAROLD).No. **2265.** *Ariadne.*

- Ariadne, deserted by Theseus, has cast herself down on the shore; she kneels with arms extended on a rock in front of her. White marble, 44 in. high. Exh. R.A. and Chantrey Purchase, 1908.

**PARSONS** (ALFRED), R.A.No. **1589.** "*When Nature painted all things gay.*"

A country lad, making a whistle by peeling a stick, is seated by a stream that trickles through a blossoming orchard, while he tends his sheep and lambs that graze and sport among the butter cups. Signed, 'ALFRED PARSONS.'

Canvas, 41½ by 59½. Exh. R.A. and Chantrey Purchase, 1887.

**PARTON** (ERNEST).No. **1628.** *The Waning of the Year.*

A birch sheds its golden leaves on yellow fern, beside a silvery pool; beyond is a sunny hill side veiled in mists of autumn. Insc. 'ERNEST PARTON, 1879.'

Canvas, 71½ by 51½. Exh. R.A. and Chantrey Purchase, 1879.

**PEACOCK** (RALPH).No. **1672.** *Ethel.*

A young girl in black, with golden hair falling over her shoulders, sits upon a wooden stool against carved oak panelling. Signed 'Ralph Peacock.'

Canvas, 51½ by 28½. Exh. R.A. and Chantrey Purchase, 1898.

No. **1772.** *The Sisters.*

A lady and girl seated side by side; the elder sister, in mauve blouse and black skirt, reads from an open book with clasps and gilt edges; the younger, with wavy auburn hair, listens; her hands are clasped on her knees, she wears a grey dress and looks straight out of the picture. Insc. 'Ralph Peacock, 1900.'

Canvas, 50½ by 35. Presented by the painter, 1900.

**PEGRAM** (HENRY ALFRED), A.R.A.

No. **1756.** *Ignis Fatuus.*

A woman sits on a throne, her right hand supporting her head ; she is forsaken, like the broken bow at his feet, by the man to her right, in cloak and helmet, who stretches up his arms above her towards human heads with wings of birds and bats, chimeras of his ideal, imaginations and desires. Insc. 'HENRY PEGRAM, 1889.'

Bronze, high relief. Circular, 20 in. Exh. R.A. and Chantrey Purchase, 1889.

No. **1945.** *Sibylla Fatidica.*

An old sibyl in hooded cloak gazes into a crystal globe, and reads the future to a woman who has fallen across her knees in despair at the decree of the Fates. Round the base are the twelve signs of the Zodiac. Insc. 'Henry Pegram, 1904.'

Of bianco duro marble 60 in. h., on base of verde mare. Exh. R.A. and Chantrey Purchase, 1904.

**PENLEY** (AARON EDWIN). 1806 or 7—1870.

An exhibitor at the Academy from 1835 to 1869, but chiefly known as a teacher of drawing and water-colour painter. He became a member of the Institute of Painters in Water colours in 1838 ; withdrew in 1856, and was re-elected Associate in 1859. From 1851 till its dissolution he was Professor of Painting to the Hon. East India Company's Military College, Addiscombe, and had a similar post at Woolwich till his death. He was Painter in Water-colours to William IV. and Queen Adelaide, and author of "Elements of Perspective," "The English School of Painting in Water-colours," and "Sketching from Nature in Water-colours. He died at Lewisham.

No. **2390.** *Hyde Park Corner, 1840.*

View from within the Park. The gateway, with the triumphal arch for the Wellington Monument, Apsley House and other buildings, is to the left. To the right in the foreground a group of trees. Insc. 'A. Penley. In Hyde Park. April 25th, 1840.'

Pencil and white on brownish paper, 19½ by 13½. Presented by Dr. E. J. Steegmann, 1908.

No. **2391.** *Torre Wood.*

A group of farm-buildings and trees. Insc. 'Ruins at (?) Torre Wood. A. Penley, July 16th, 1842.'

Pencil on cream paper, 10½ by 12½. Presented by Dr. E. J. Steegmann, 1908.

No. **2392.** *Willows and Barge.*

Sketch on a stream. Beyond the trees is a little hut

Pencil on cream paper, 9 by 12½. Presented by Dr. E. J. Steegmann, 1908.

No. **2393.** *An Oakwood.*

A pathway runs through a wood to a fence. In the foreground is a careful study of an oak; others are sketched in. Insc. 'A. Penley. At Southampton.'

Pencil on cream paper, 6 by 10. Presented by Dr. E. J. Steegmann, 1908.

**PETTIE (JOHN), R.A.** 1839—1893.

Born in Edinburgh, March 17 1839, son of Alexander Pettie, a "general merchant." His parents moved to East Linton in 1852, and there he grew up till 1855, when he was allowed to study drawing in the Trustees' Academy in Edinburgh, and presently entered the Life School of the R.S.A., where he worked under Robert Scott Lauder and John Ballantyne, with W. Q. Orchardson, J. MacWhirter, G. P. Chalmers, W. McTaggart, and Peter Graham as fellow students. He first exhibited in the Scottish Academy in 1859 "The Prison Pet" and two other pieces. In the same year he began illustration, in which, like others of his group, he distinguished himself. ("Once a Week," "Good Words," &c.) He abandoned this in 1864, two years after he settled in London, where he had first exhibited in 1860 (R.A., "The Armourers"). The "Drum-head Court-martial" of 1865 first won him popularity; this and other works are in the Mappin Gallery at Sheffield. In 1865 he married. He was elected A.R.A. in 1866, and R.A. in 1874. In 1871 he had been made Hon. R.S.A. From 1880 onwards he painted many portraits. In 1882 he built himself a house at Fitzjohn's Avenue, Hampstead. He died on February 21 1893, at Hastings. ("John Pettie," by Martin Hardie, 1908, with list of works.)

No. **1582.** *The Vigil.*

A newly created knight in the robes of his election kneels at the high altar of a church, keeping his vigil preparatory to a life of knight-errantry. His armour, dedicated to the service of chivalry, lies on the step of the altar before him. Signed 'J. Pettie.'

Canvas, 45 by 66. Exh. R.A. and Chantrey Purchase, 1884.

No. **2434.** *Portrait of the Artist.*

Head and shoulders, three quarters to right. Insc. 'J. Pettie, 1882.'

Canvas, 11½ by 9½. Exh. R.A. (Winter Exhibition), 1894; New Gallery, 1908. Presented by Mr. John MacWhirter, R.A., 1909.

**PHILLIP (JOHN), R.A. 1817—1867.**

Born in Aberdeen, April 19 1817, son of an old soldier. Apprenticed early in life to a house-painter; he made his first effort in art by copying a portrait of William Wallace from a sign-board. A local portrait-painter named Forbes is said to have given him some instruction, but in 1834 he went to London as a stow-away on board a brig belonging to a friend of his father's; in London he was kept hard at work, but managed to visit the R.A. Exhibition, and attracted the notice of Major Lockhart Gordon, and at his recommendation Lord Panmure placed the boy as pupil to T. M. Joy. He entered the Academy Schools in 1837 and exhibited there in 1839 "A Moor" and a portrait. In 1840 he exhibited his first subject picture, "Tasso in Disguise, Relating his Persecutions to his Sister." That same year he returned to Aberdeen, where he was employed in painting portraits. One of them was a sketch of J. E. Millais in 1843. Again in London in 1846, he exhibited "A Presbyterian Catechising" in 1847. In 1851-2 he paid the first of his visits to Spain; he stayed at Seville and painted many pictures, rich in colour and character, earning for himself the nickname of "Spanish Phillip," and developing the line of Wilkie's later work. His brilliant copy in the Diploma Gallery of part of "Las Meninas" shows how he had studied Velazquez. "The Spanish Gipsy Mother" was purchased by Queen Victoria on the recommendation of Landseer, and "The Letter-Writer" was painted especially for Her Majesty. With Richard Ansdell he made a tour through the Peninsula during 1856-7, and sent home fresh pictures. This same year he was elected A.R.A., and R.A. in 1859. In 1860 he paid his third visit to Spain, and began the series of his most famous pictures. Besides his subject pictures, he painted several Royal portraits. In the spring of 1866 he went to Italy, painted a few pictures and studied Titian; but ill-health brought him back to London, where he suffered a paralytic stroke, and died on February 27 1867. Many of his pictures were exhibited at the London International Exhibition of 1873. In the Scottish National Gallery are his "La Gloria" (1860-1), which he regarded as his masterpiece, and ten other pictures, including an excellent portrait of W. B. Johnstone, and the unfinished "Spanish Boys Playing at Bull-Fighting" (1860-1). The Glasgow Gallery has "The Assignment" (1859) and two others. The Guildhall Gallery has "A Chat round the Brasero" and six others. (J. L. Caw, "Scottish Painting," 1908.)

**No. 1534. *The Promenade.***

A Spanish lady, in green silk skirt, yellow kerchief and black mantilla against a blue sky; a red-handled fan in her left hand.

Behind her, a passer-by raises his tasseled hat in salutation. Other ladies are taking the air. Insc.

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Canvas, 29½ by 22. Ex coll. Charles Skipper, 1884. Tate Gift, 1894.

**No. 1907.** *Gossips at a Well.*

Scene in southern Spain. Two ragged but gaily dressed muleteers, who have come to fill the earthen jars with which their beast is laden, are gossiping with girls who come to draw water. They are also ragged and barefooted, but their hair is carefully dressed, with bright flowers and silver pins at the side. An old woman, on the right, lowers her pitcher for a boy to drink from, and a dog laps the water from the ground. A seller of cooling drinks and his customers are seen through the archway on the left, and a building with Moorish windows fills the distance. Initialed as in No. 1534, and dated 1860.

Canvas, 35½ by 48½. Exh. R.A. 1861. Bequeathed by Mr. Charles Gassiot, 1902.

**No. 1908.** *The Prison Window.*

A weeping woman lifts her child to the barred window of a Spanish prison. The prisoner reaches his arms through the grating, and presses his face against it, to embrace the child. To the right an old woman holds a sentinel in talk; and under an archway the tower of the prison buildings is seen in the distance, with a sentinel patrolling the battlements. Initialed as in No. 1534, and dated 'Sevilla, 1857.'

Canvas, 41 by 27½. Exh. R.A. 1857. Bequeathed by Mr. Charles Gassiot, 1902.

**PICKERSGILL** (HENRY WILLIAM), R.A. 1782—1875.

Born in Spitalfields, London, son of a silk manufacturer. He became a student of the R.A., and as early as 1806 an exhibitor. He was elected A.R.A. in 1822, and R.A. in 1826. His contributions were chiefly portraits, a few landscapes, and later in life several fancy subjects. Among his portraits were those of several actors, and many other eminent persons. In 1825 he exhibited a portrait of Miss L. E. Landon. He painted also Earl Cornwallis, the Duke of Wellington, Lord Hill, General Sir Charles Napier, Lords Eldon, Lyndhurst and Brougham; Bentham, Humboldt, Wordsworth, Charles Kemble, Hallam, Lord Lytton, Stephenson, Faraday, and Sir R. Murchison. He was elected

librarian of the Academy in 1856, and placed himself on the retired list in 1872. He died in London April 21 1875.

**No. 416.** *Portrait of Robert Vernon.*

The donor of the "Vernon Gift," 157 pictures and a group of sculpture, presented to the nation Dec. 22 1847. Seated, half length, life size; he holds on his knees a pet spaniel. Vernon was born in 1774, made his fortune as a contractor for army horses, and bought pictures from 1820 onwards under the advice of George Jones, R.A. He died on May 22 1849, and is buried in the church of Ardington, Berkshire. Painted in 1846.

Canvas, 56 by 44. Vernon Gift, 1847.

**PINWELL** (GEORGE JOHN). 1842—1875.

Born at High Wycombe Dec. 26 1842, son of a builder; employed as designer at an embroiderer's, where he met his wife, Miss Stevens; entered the St. Martin's Lane School, and in 1862 Heatherley's, producing then his first illustrations, for *Lilliput Levee*, *The Happy Home*, *Haco the Dwarf*, and a few for *Fun*; he drew also for Elkingtons, the silversmiths. He became a semi-apprentice to J. W. Whympers the engraver, when Fred Walker had just left him, and thus came to know Mr. North. On Jan. 31 1863 appeared *Saturnalia*, his first illustration in *Once a Week*; in the same year he worked for *Good Words*, *London Society*, *Cornhill* and other publications. In 1864 he made the personal acquaintance of the brothers Dalziel, and began to work on *The Arabian Nights* and his most important work, the *Goldsmith* (100 drawings in six months). Work of this kind continued, including illustrations to Jean Ingelow's *Poems* (1867) and books by Robert Buchanan. In 1865 his first work in colour was exhibited at the Dudley Gallery, an oil painting, *An Incident in the Life of Oliver Goldsmith*; he continued to show there (among other pieces was *The Tramps*, 1868) till he became an associate of the Water-colour Society in 1869, when he showed two scenes from *The Pied Piper of Hamelin* and *A Seat in St. James's Park*. In 1870 appeared *The Elixir of Love*; in 1871 he became a full member. His wife's illness (he was married in 1865) was followed by his own breakdown; from Ventnor he went to Tangier and painted several pictures there; in 1875 he returned, and exhibited for the last time; ordered abroad again, he refused to leave work on his *Vanity Fair*, and died Sept. 8 1875. In winter of that year at the R.W.S. were 33 sketches and studies; in Feb. 1876 a full show of his work at Deschamps' Gallery, New Bond Street; there had been a previous exhibition at Manchester, Sept. 1875; a sale of what remained in his possession took place at Christie's, March 16 1876; 18 drawings from Mr. Ed. Dalziel's collection were sold at Christie's, June 19 1886. Further exhibitions took place at the New Gallery, 1897-8; at Birmingham, March 1895, and at the Camberwell Gallery.

Four drawings, two of them on the wood, are at South Kensington. (Roget; Williamson, *George John Pinwell and his Works*, 1906 with lists and sale catalogue), and article in D.N.B.)

No. **2689.** *The Pied Piper of Hamelin—The Children (Study).*

Body-colour, 6 $\frac{1}{2}$  by 11 $\frac{1}{4}$ . A study for the well-known water-colour (12 by 21) exhibited at the R.W.S. in 1871; one of two illustrations of Browning's poem, both in the collection of Mr. J. S. Budgett. At the Deschamps Exhibition five studies or sketches were shown for the "Children"; No. 33 (7 by 11) seems to have been lot 108, bought by Mr. Marsden at the sale, and exhibited by Mr. H. T. Hartley at the Nw.G.; No. 132, lot 147? (Way); No. 167 (chalk sketch), lot 2 (Dalziel); Nos. 181 and 194? lots 156, finished study of heads (Way), and 161 (Dalziel). The last is probably Mr. Hartley's No. 369 in Birmingham exhibition, ex coll. Miss J. Dalziel. A "Pied Piper" and sketch for "Pied Piper" were exhibited by H. Quilter at Birmingham. Our study is probably No. 132, Deschamps Exhibition. It differs in some details from the finished work.

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

No. **2690.** *Strolling Players (Study).*

Body-colour, 10 $\frac{1}{2}$  by 14 $\frac{3}{4}$ . In the foreground a man tramps along the road, tuning a fiddle; a woman is behind, followed by a dog; a child is by the roadside; in the background a waggon, with children in it, and a man at the horse's head. Insc. 'G. J. P.' This appears to be a study for "The Strolling Players," lot 184 in Pinwell's sale, then on exhibition at R.W.S., bought by — Dalziel, and shown by Miss J. Dalziel at Birmingham, 1895.

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

**POMEROY** (FREDERICK WILLIAM), A.R.A.

No. **1759.** *The Nymph of Loch Awe.*

A nymph was set to watch a magic well and to see that the water did not rise above a certain height. She fell asleep, and the water rose, and she was drowned.—The origin of Loch Awe. *Old Legend.*

The nymph lies on her right side by the rising water, her right arm under her head, her left arm thrown behind her. Insc. 'F. W. Pomeroy, Sc— 1897—'

Marble, 10 in. high, including the plinth of Mexican onyx. Exh. R.A. and Chantrey Purchase, 1897.

No. **1762.** *Dionysos.*

Bacchus lifts the wine-cup above his head with the left hand; the right holds a vine branch at his side; vine leaves are twined round his head. Insc. F. W. Pomeroy, Sc— /91.'

Bronze, 20 in. high. Presented by Mr. Henry J. Pfungst, F.S.A., 1898.

**POOLE** (PAUL FALCONER), R.A. 1807—1879.

Born at Bristol, December 28 1807, fourth son of J. P. Poole, a small grocer. He first exhibited at the R.A. in 1830 "The Well: a scene at Naples," but during seven years from that date his name does not appear; he exhibited, however, at the British Institution and British Artists, and from 1833 to 1835 appears to have lived at Southampton. A picture of 1843, "Solomon Eagle exhorting the people to repentance during the Plague of London," attracted notice, and was followed by other historical pieces. In 1843 he sent to the Westminster Hall competition a cartoon, "The Death of King Lear." In 1846 he was elected A.R.A., and the following year he gained a prize of 300*l.* in the Westminster Hall competition, his subject being "Edward the Third's generosity to the Burgesses of Calais." In 1861 he was elected R.A., and contributed annually to the Exhibition for several years. Among his last works was "Ezekiel's Vision," exhibited in 1875 and eventually selected for the National Gallery from a bequest made by the artist. In 1878 he was elected a member of the R.I. He married Hannah, widow of Francis Danby. He died at Uplands, Hampstead, September 22 1879. Twenty-six of his works were exhibited at the R.A. (Winter) 1884. His "Goths in Italy" (1851), is at the Manchester Gallery, and his "Last Scene in King Lear" (1858), at South Kensington. (R. E. Graves in D.N.B.)

**No. 1091.** *The Vision of Ezekiel.*

"And I looked, and, behold a whirlwind came out of the north, a great cloud and fire infolding itself, and a brightness *was* about it, and out of the midst thereof as the colour of amber, out of the midst of the fire. Also out of the midst thereof came the likeness of four living creatures."

—*Ezekiel*, i., 4, 5.

Canvas, 53½ by 73½. Bequeathed by the painter, 1879.

**No. 2314.** *The Vision of Ezekiel (a Study).*

A first idea for the picture, No. 1091. The colour is stronger, and the picture differs in many details of composition; for example the tree to the left, which in the sketch follows round the outline of the mountain, the figure of the Prophet and some of the attendants, the disposition of the wreath of mist and of the clouds.

Oil upon paper, 20½ by 29½. Purchased, Lewis Fund, from Mr. W. Foot, 1908.

**POTTER** (FRANK HUDDLESTONE). 1845—1887.

Born on April 25 1845, the youngest of thirteen children, son of George W. K. Potter, a solicitor, Secondary of the City



of London for fifty years; nephew of Cipriani Potter, a well-known musician and first president of the Royal Academy of Music. Some years after leaving school Potter entered as a student of art at Heatherley's in Newman Street, and afterwards studied at the Academy Schools. He then went to Antwerp, but returned in a few months. He showed a small "Study of a Girl's Head" at the Academy in 1870. In the following year he exhibited there another "Girl's Head," but did not show again at the Academy till 1882. From 1871 to 1885 he exhibited chiefly at the British Artists, and became a member of that Society in 1877. His work attracted little notice, and even among the fellow-artists who admired it few knew him well, because of his shy and retiring nature. A little gleam of recognition came with the opening of the Grosvenor Gallery of 1887. Potter showed there a picture called "A Quiet Corner," "a girl, in expanded skirts of some diaphanous white material, sitting pensive in a low chair against a greenish background." But the recognition came too late; Potter, never robust, and reduced to ill-health by actual want, had been failing for some years, and died on the opening day of the exhibition May 3 1887, aged forty-two. In November of the same year a wall at the British Artists was hung with thirty-three of his pictures, the "Music Lesson" among them. It is perhaps the most important of his works, all of them small in scale. It is also typical in its deep luminous tone, naïveté of drawing, execution by glazings and stippings in some varnish medium over a reddish ground, and also in its subject. "The subjects are all of the same simple kind. They are always girls; girls of every age between ten and twenty, sitting here in an invalid chair, her head propped against a pillow, and her lines relieved against a background of rich oriental decoration; here coming in with afternoon tea through a doorway which allows us to catch a De Hoogh-like glimpse into a further room; or, again, crouched child-like in her nightgown before the red glare of a winter fire." (*Manchester Guardian*, Nov. 28 1887.) An example of Potter's art was acquired, through the late Mr. Philip Rathbone, for the Walker Art Gallery, Liverpool; another was lent by Mr. Stirling Lee to the Wolverhampton Exhibition in 1904, and a third, from the same collection, was in the Old Masters of 1907. He is represented in the Municipal Gallery, Dublin. A few personal notes may be added to the scanty record of Potter's life and character from the recollection of a friend and fellow artist, Mr. J. B. Yeats:—"He was the most attractive man I

ever met, the most gentle and meekest of men, and yet no art school could have made or marred him; neither in art nor in anything else could the gates of Hell have prevailed against him. He had a great stutter, and in consequence seldom spoke; and yet in any house he entered he was the one to whom everyone brought everything good, bad or amusing that they wanted to tell. He was of Dutch extraction, which accounts for much. His father was rich, and he was brought up gently. His father always allowed him plenty of money, but when he died Potter had nothing or next to nothing. I sometimes think that we were all afraid of him, but that love perpetually cast out fear. He had no reading or education, except painting and good manners — I mean good manners taken internally, not merely for outward application. He had a thin face, moustache, and a crown of curly hair. His sense of humour was extraordinarily rich and pure. Connie Gilchrist, when a child, was one of his models; he spoke, or rather stammered about her with great affection. His studio always had two or three dolls carefully put to sleep by their mothers, the children who sat to him. Of course he was an old Tory; no one ever argued with Potter; it was so much more easy and natural to agree with him."

No. **2108.** *A Music Lesson.*

Lamplight scene. At a cottage piano, nearly facing the spectator, a child of twelve to fifteen years seated to the right and facing left is teaching a smaller child, perched on the piano-stool. She indicates the notes on the sheet of music with a pointer, her left hand rests upon the keys. Her frock is pomegranate colour, that of the smaller child intense green, and both have reddish hair. The wall above the piano is green, broken by a gilt picture frame, and there are dark panels and screens right and left. To the right is also a small table with a blue vase on a citron-coloured cloth; on a stand to the left lies a Japanese doll. A small vase of flowers stands on the piano.

Wood, 20 by 28½. On the back of the panel are two beginnings of studies and a chalk inscription, "A Music Lesson. By Frank H. Potter. Finished Jan., 1887" (four months before his death). Purchased from Mr. Percy Thomas, out of the Clarke Fund, 1907.

No. **2214.** *Little Dormouse.*

A little girl with red hair and dark eyes, apparently the same model as appears on the piano-stool in No. 2108, is seated, seen to the knees, dressed in bright green with white at the neck and wrists. She holds on her lap with the left hand a white bowl with blue stripes, containing her supper of bread and milk, a spoon in

her right. She looks up shyly towards the spectator. The background is deep blue. The picture is larger in scale than Potter's other works, and is possibly the last he painted. A friend and fellow-artist contrived to sell it for him, and hurried back eagerly with the cheque, but came too late. Potter was dead of sheer want.

Canvas on wood, 22½ by 18½. Presented by Lady Tate, 1908.

### **POYNTER (AMBROSE).** 1796—1886.

Born on May 16 1796. His career as architect began in the office of John Nash, and he further qualified himself for future practice by a year and a half's travel through Italy, Sicily and the Ionian Islands, where he made numerous sketches. Among his architectural works were the Observatory at Cambridge, the Hospital and Chapel of St. Katherine, Regent's Park, Christ Church, Westminster, and the French Protestant Church in Bloomsbury Street. He made exhaustive notes and drawings of English domestic architecture from the fourteenth to the sixteenth century. He studied water-colour drawing with Thomas Shutter Boys, and in Paris, where he formed the intimate acquaintance of R. P. Bonington. He made many drawings outlined in pencil and sometimes washed with colour. He assisted Charles Knight in the Pictorial part of his "Shakespeare," and of the "Pictorial History of England." In the latter work he wrote the chapters on literature, science and the fine arts. He was Inspector of the Schools of Design connected with the School of Art established in 1836 at Somerset House. He was one of the original members of the Institute of British Architects, and other learned societies. He died at Dover on November 20 1886. By his first marriage to Miss Emma Forster, a granddaughter of the sculptor Thomas Banks, he was the father of Sir Edward Poynter. Examples of his work in colour are in the University Gallery, Oxford. (T. Hayter Lewis, in journal of R.I.B.A., 1887.)

#### **No. 1716. A Street.**

An old street in which most of the houses have their gable ends built towards the road; shadows cast by the houses across the way creep up the walls; one house, with a flat shop-front, has the shutters up; another on the right, built of wood, with tiled roof, has a signboard over the door on which is written 'THE SERGEANT'S HEAD, I. STEVENS.'

Water-colour and lead pencil, 6½ by 8½. Presented by Miss H. M. Poynter, daughter of the artist, 1898.

No. **1717.** *Northleach Church, Gloucester.*

The east end and tower of a late Gothic church with perpendicular additions and alterations; tombstones form the foreground of the drawing; on one of them is written 'Northleach Church, Gloucestershire.'


Lead pencil, 6½ by 4½. Presented by Miss H. M. Poynter, 1898.

**POYNTER** (SIR EDWARD JOHN), P.R.A.No. **1386.** *A Visit to Æsculapius.*

"In time long past, when in Diana's chase  
A bramble bush prickt Venus in the foot  
Old Æsculapius healpt her heavie case  
Before the hurte had taken any roote."

—Thomas Watson (*Arber's Reprint*).

Venus attended by the three Graces has entered the enclosed garden before the house of Æsculapius, and is showing the "hurte" to the god of medicine, who is seated with his dog between the columns of the porch; overhead is a trellis overgrown with honeysuckle; behind stands a handmaid in red with a box of ointment; to the right another maiden in blue dips a small bucket into the marble basin of a fountain; behind, in the wall of the garden, is a gate of gilded bronze and marble with Greek inscription, "ΤΩΙ ΑΣΚΑΠΙΩΙ," leading to a grove of ilex, through which are seen the fluted columns of a temple; sparrows and doves hover near the goddess, and the staff of Æsculapius, with the serpent about it, is near a flower-bed to the left. Insc.

18  80

Canvas, 59½ by 90. Exh. R.A. and Chantrey Purchase, 1880.

No. **1948.** *Outward Bound.*

Two children playing among rocks by the sea watching a boat of a walnut shell and a feather being carried out to sea through a natural arch in the cliffs. By their side are a fishing-rod, a little basket and some shells.

Canvas, 19½ in. square. Bequeathed by Mr. Henry Evans, 1904.

**PRINSEP** (VALENTINE CAMERON), R.A. 1838—1904.

Born on St. Valentine's Day 1838, in Calcutta, second son of Henry Thoby Prinsep, Bengal Civil Service Director of the East India Company and afterwards Member of the Council of the Secretary of State for India. Educated by the Rev. J. Penrose Exmouth, and the Rev. L. J. Bernays, Elstree; originally intended for the Indian Civil Service, for which he received a

nomination from his father, and accordingly entered as a student at Haileybury in 1855; but he left to follow art in the ensuing year. He studied the works of Watts, who had lived in his father's house since 1852; and influenced by Rossetti, he assisted in the decoration of the Hall of the Oxford Union, now the Library, begun by Rossetti, Morris, Burne-Jones, Arthur Hughes and others in 1857. The subjects were from the *Morte d'Arthur*, and Prinsep's panel represented the love of Sir Pelleas for the Lady Ettarde. After a short visit to Italy with Burne-Jones, Prinsep went to Paris and worked in the studio of Gleyre in 1859, where E. J. Poynter and Whistler also studied. The winter of 1860-61 Prinsep spent in Rome. The first picture he sent to the R.A. was "*Bianca Capella*," in 1862. He exhibited there yearly till his death. He painted portraits as well as subjects, including Lord Lawrence for Government House, Calcutta. In 1876 he revisited India and worked there for more than a year on preliminary studies for the composition by which he is best known, the *Durbar at Delhi*, when Queen Victoria was proclaimed Empress of India (exh. 1880). It is now in St. James' Palace. In 1882 he returned to romantic subjects with "*The Death of Siward the Strong*." He was elected A.R.A. in 1879 and R.A. in 1894; he was professor of painting from 1901; he died on November 11 1904, at the house he built next to Leighton's in Holland Park. Prinsep was one of the founders of the Artists' Volunteer Corps, in which he held a commission for many years, retiring with the rank of Major. Besides reminiscences and several papers on artistic subjects, he wrote "*Imperial India, an Artist's Journal*," and several plays and novels.

**No. 1570.** *Ayesha*.

Three-quarter length of an Eastern girl, in a brown-red shawl, holding a large covered copper vase in her arms.

Canvas, 35½ by 27½. Exh. R.A. and Chantrey Purchase, 1887.

**PROUT** (SAMUEL). 1783—1852.

Born in Plymouth, September 17 1783; educated at the local Grammar School. When quite a child he had a sunstroke which affected his health for the rest of his life. He had art teaching from a drawing master in the town, but was first employed by John Britton during a journey in Cornwall, when collecting materials for his "*Beauties of England and Wales*" in 1801. In 1802 Prout sent drawings to Britton which showed great progress, and he came

to London to live with him in Clerkenwell for two years. Here he copied the works of the best topographical draughtsmen of the day, and went into the counties to sketch for Britton's publications. In 1804 he exhibited at the R.A. and continued to do so for several years, sending 28 works. He had to live much of the time in the country on account of his ill-health and returned to Cornwall. In 1811 he came again to London and lived at Stockwell. He was an exhibitor at the Society of Painters in Water Colours from 1815, and was elected a member in 1819, sending in all 560 works to the exhibitions. He paid the first of many visits to the continent in 1819, and became celebrated as painter of cathedrals, churches, town-halls and market-places in Normandy. In 1824 and afterwards he visited Venice and other parts of Italy and Germany; facsimiles of his sketches were published in 1839. He contributed to the illustrated annuals, and for Ackermann he undertook a series of designs in lithography to be used as drawing copies. He was painter in water-colours to George IV. and Queen Victoria. He died at Denmark Hill on Feb. 9 or 10 1852. A collection of his drawings was exhibited at the Fine Art Society's Galleries in 1879-80 with notes by John Ruskin. There are twenty-two examples of his work in the Victoria and Albert Museum.

No. 1978. *A Street in Antwerp.*

The sun lights up three old houses covered with elaborate carvings and with gables facing the street. The broken lines of the windows are varied with white and blue curtains. On the name plate of the side street to the right may be read the words KRAE . . . . . STR . . . . .

Water-colour, 16½ by 11½. Bequeathed by Mr. Charles Fraser, 1905.

**PYNE (JAMES BAKER).** 1800—1870.

Born in Bristol, December, 1800; articled to an attorney, but abandoned the law to become an artist. In 1835 he came to London and exhibited at the R.A., the British Institution, and British Artists; he became a member of the last in 1837, and was for some years Vice-President. In 1846 he visited Switzerland, Germany and Italy, and revisited Italy in 1851. He published three lithographed series of his landscapes; in 1840 one illustrating Windsor and its surrounding Scenery, in 1853 The English Lake District, and in 1859 The Lake Scenery of England. He died July 29 1870, and was buried in Highgate Cemetery. Three of his oil paintings belong to the Bethnal Green Museum

—"Night Fete at Olevano," 1854; "Thirlmere, Cumberland," 1867; "View in Venice," 1860. An oil painting and two water-colours belong to the South Kensington Museum.

**No. 1545.** *Totland Bay.*

In the centre a fisherman's hut, with thatched roof and tiled outbuildings, relieved white against background of sea and distant cliffs. A road leads down to the shore, on which a boy and girl on horseback ride, followed by a dog. Insc. 'J. B. PYNE 1844. 86.' Canvas, 35½ by 55. Tate Gift, 1894.

**RACKHAM (ARTHUR).**

**No. 2479.** *The Dance in Cupid's Alley.*

Illustration of a poem by Austin Dobson.

"O, Love's but a Dance,  
Where Time plays the fiddle!

Strange Dance! 'Tis free to Rank and Rags;  
Here no distinction flatters,  
Here Riches shakes its money-bags,  
And Poverty its tatters;  
Church, Army, Navy, Physic, Law;  
Maid, Mistress, Master, Valet;  
Long locks, grey hairs, bald heads, and a'—  
They bob—in Cupid's Alley."

In an arbour in the background Time is fiddling, with Cupid beside him. A screen of foliage opens to the right, showing the masts in a harbour, and a town. The foreground is filled with the dancers. Insc. 'Arthur Rackham. /04.'

Pen outline and water-colour on white paper, 12½ by 23½. Exh. R.W.S. (Summer) 1904. Bequeathed by Major-General Sir Matthew Gossett, K.C.B., 1909.

**REID (JOHN ROBERTSON).**

**No. 1557.** *A Country Cricket Match, Sussex.*

On a village green; to the left a tent, with spectators and rustics seated at a table. Insc. 'John R. Reid—78.' Painted at Ashington, in Sussex.

Canvas, 41½ by 71½. Exh. R.A. 1878. Tate Gift, 1894.

**No. 1600.** *Toil and Pleasure.*

Farm labourers grouped in a field of turnips watching a hunt, which is going by in the distance. Insc. 'John R. Reid=79.' Painted at Ashington, in Sussex.

Canvas, 38½ by 71½. Exh. R.A. and Chantrey Purchase, 1879.

**REYNOLDS-STEPHENS (W.).**

No. **2788.** *A Royal Game.*

An allegory of the contest between England and Spain for the rule of the seas.

The group is chiefly in copper, executed by a process of electro-deposit. The pedestal is chiefly pewter and woods.

Various metals and inlays, 8 ft. long by 3 ft. 4 in. wide by 8 ft. high. Exh. R.A. and Chantrey Purchase, 1911.

**RICHMOND (GEORGE), R.A. 1809—1896.**

Born in Brompton, March 28, 1809, son of Thomas Richmond, a miniature portrait painter. Taught by his father, and at the age of 15 admitted to the Academy Schools, where he became a pupil of Fuseli, then Keeper. The genius of Blake at this time attracted a group of admirers, resembling in their enthusiasm the Pre-Raphaelite Brotherhood, a generation later. Richmond was greatly interested, and under this influence painted in 1828 "Christ and the Woman of Samaria," reminiscent of Blake, though also of early Italian masters. In accordance with Richmond's wish it was presented by his family nearly 70 years later to the National Gallery. He went to Paris and studied at the Louvre, but his subject pictures were neither numerous nor remarkable. In 1831 he married Miss Tatham, daughter of a well-known architect. In 1833 he sent four portraits to the R.A.; in the following year six, and thenceforth he seems to have received numerous commissions from persons of position. The strain of constant work proved too much for his health, and in 1837 he went to Italy for two years and made many friends. On his return he found the demand for his portraits, both in oil and crayon, constantly increasing. He reckoned among his sitters some of the most distinguished persons in London, where he won great popularity. In 1857 he was elected A.R.A. and R.A. nine years later. A well-read and cultivated man, he had considerable knowledge of the history of art. When, on the death of Sir William Boxall, the Directorship of the National Gallery became vacant, it is understood that Gladstone, then Premier, offered the appointment to Richmond, but it was declined. He followed his profession until 1881, when he practically gave up painting, and retired. But he continued to take great interest in art, and for years assisted the Academy in selecting works for the Winter Exhibitions. He died at his house in London on March 19 1896.



No. **1492.** *Christ and the Woman of Samaria.*

Seated on a bank between two trees and leaning on the wall of a circular stone well, Our Lord, wearing a crimson robe, turns to accost the woman who has come to draw water in a metal ewer. She stands on the other side of the well in an attitude of reverent attention. Behind her grazes a flock of sheep. In the distance three figures walking over hilly pasture land; beyond, the walls and towers of a small town. Insc. 'GEORGE RICHMOND 1828.'

Wood, 16½ by 20. Presented by Mr. Richmond's family in 1897.

**RIVERS** (LEOPOLD). 1852—1905.

A member of the British Artists; began to exhibit in London in 1873. He sent a large number of pictures to the gallery of the society and also to the R.A., the R.I., and other exhibitions.

No. **1710.** *Stormy Weather.*

At the turn of the road, over low-lying land, is a finger post; a man in white smock slowly leads a donkey drawing a cartload of peat towards it. It rains over at the hamlet to the left; ragged clouds are tearing across the dark blue sky and partly hiding the purple hill. Insc. 'Leopold Rivers.'

Water-colour, 21 by 30. Exh. R.A. and Chantrey Purchase, 1892.

**RIVIERE** (BRITON), R.A.No. **1515.** *The Miracle of the Gadarene Swine.*

"And the unclean spirits went out, and entered into the swine: and the herd ran violently down a steep place into the sea (they were about two thousand), and were choked in the sea.

And they that fed the swine fled."—*Saint Mark*, V., 13-14.

Initialed and dated near the dog to the right,

18 **R** 83

Canvas, 41½ by 62½. Exh. R.A. 1883; Birmingham, 1892. Tate Gift, 1894.

No. **1516.** *Giants at Play.*

Three navvies resting under a brick wall watch a bull-pup worrying a tuft of feathers tied to a string. Signed with the monogram as in No. 1515, and dated 1882.

Canvas, 32 by 52½. Exh. R.A. 1883. Tate Gift, 1894.

**No. 1517.** *Companions in Misfortune.*

In a brown coat, a yellow handkerchief tied round his left hand, his gun clutched in his right, a wounded poacher lies at the root of a big tree in a hedge, his watchful dog curled up beside his head. Initialed as in No. 1515 and dated 1883.

Canvas, 34 by 50. Tate Gift, 1894.

**No. 1518.** *A Blockade Runner.*

A black and white cat escapes along the top of a brick wall from the jaws of four open-mouthed dogs; the fox terrier in front is jumping after her as high as he can, but seems unable to reach the top of the wall. Initialed as in No. 1515, and dated 1888.

Canvas, 23 by 16½. Tate Gift, 1894.

**No. 1566.** *Sympathy.*

Study for a larger painting now in the Royal Holloway College, and finished afterwards. The disconsolate little girl in sky-blue dress, sitting on the stairs, was painted from the artist's daughter. A white dog sits by her side in an attitude of deep sympathy with his mistress in her trouble.

Canvas, 17½ by 14. Ex coll. Col. John Hargreaves. Tate Gift, 1894.

**No. 1577.** *Beyond Man's Footsteps.*

A polar bear high up on blocks of ice surveys a vast extent of arctic landscape illuminated by the red light of sunset.

Canvas, 46 by 72. Exh. R.A. and Chantrey Purchase, 1894.

**ROBERTS (DAVID), R.A. 1796—1864.**

Born at Stockbridge near Edinburgh, October 24 1796. He was apprenticed to a house painter and decorator, but at the expiration of his apprenticeship turned to scene painting, and obtained employment in 1816 at the Edinburgh circus at 25s. a week; he was afterwards engaged for the Glasgow theatre. He was not a student of the Trustees' Academy, though he attended it a few days. In 1822 he came to London, and was engaged as scene painter at Drury Lane Theatre, where later Stanfield became his fellow-labourer. His success as a scene painter led him to try his fortune in architectural painting, and in this branch of art also he soon won public recognition. He first exhibited at the R.A. in 1826 his "Rouen Cathedral"; he exhibited also at the British

Institution, and, more frequently with the British Artists; he was one of the original members and a Vice-President of that society, but had to leave it eventually to qualify himself for the R.A. In 1832-33 Roberts made a tour in Spain, a fruitful source during many years of sketches and pictures. He made many journeys in Europe, in 1838-9 undertook an arduous tour in the East, which, like his Spanish journeys, was thenceforth the constant source of pictures. A more immediate result was a series of sketches which has spread the painter's reputation even to the East. They were exhibited in Regent Street in 1840, and published as lithographs in 1842 onwards as "The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia." From 1835 until his death Roberts' name was but once, in 1839, absent from the R.A. catalogues; he contributed altogether 99 pictures, somewhat more than one-third of his works in oil, to the exhibitions. He painted altogether about 260 oil pictures. He was elected A.R.A. in 1838 while in the East, and became R.A. in 1841. He died in London November 25 1864. His remaining sketches and drawings were sold at Christie's in June, 1865.

**No. 400.** *The Cathedral at Burgos, North Transept.*

The Gothic cathedral of Burgos, the capital of Old Castile, was begun by Ferdinand III. early in the 13th century. The magnificent flight of steps to the left, leading into the cathedral from the upper town, belongs to the 16th century. Signed 'David Roberts.' Painted in 1835.

Wood, 20½ by 11½. Exh. R.A. 1835. Vernon Collection, 1847.

**No. 401.** *Chancel of the Collegiate Church of St. Paul at Antwerp.*

The church, as it exists, is of the 17th century. The original church, attached to a Dominican convent, was destroyed in 1547. The marble altar is by Pieter Verbrugghen, the younger; the altarpiece, by Cornelis Gels, was painted in Rome in 1807. Insc. 'David Roberts, R.A., 1848.' Painted for Robert Vernon.

Canvas, 56 by 44. Exh. R.A. 1848. Vernon Collection, 1847.

**No. 1975.** *The Shrine of Edward the Confessor.*

The chapel of St. Edward is in the centre of the ambulatory behind the choir in Westminster Abbey. The shrine was erected by order of Henry III. in 1269, and is decorated with marble inlaid work in the manner of the Cosmati. A gleam of sunlight falls on the white marble shrine and the dim recesses of the abbey

radiate on every side. On the left are the Coronation chairs and some Westminster scholars. The shrine is inscribed **VIRTUUM LAUDIBUS**. Insc. 'David Roberts, 1830.'

Water-colour, 12½ by 18. Bequeathed by Mr. Charles Fraser, 1905.

### **ROBINSON** (SIR JOHN CHARLES), C.B.

#### No. **2442**. *Corfe Castle*.

The sun streams down in shafts between rain clouds upon the ruined castle and country side ; in the foreground is a flock of sheep. Insc. 'Corfe Castle, Sunshine after Rain. J. C. Robinson.'

Etching, 5½ by 11½ (to plate mark). Presented by Mr. Charles Newton-Robinson, 1909.

#### No. **2443**. *Newton Manor*.

The fringes of a rain-storm sweep over the foreground ; in the distance cumulus clouds in sunshine over the hills ; in middle distance Newton Manor, Swanage, the home of the artist, among trees. In foreground, to right, a shed with big slates, whose wet surface reflects the light ; to left, two donkeys. Inscribed, within plate mark, under these last, 'Ripe true philosophers, Take it as it comes Complaining not.' On margin, 'J. C. Robinson.'

Etching, 8 by 7½ (to plate mark). Presented by Mr. Charles Newton-Robinson, 1909.

### **ROOKE** (THOMAS MATTHEWS).

#### No. **1624**. *The Story of Ruth*.

Under the first or left-hand division of the story is written—

"The Lord do so to me, and more also, if aught but death part thee and me."

Under the second or middle division is written—

"The Lord recompense thy work, and a full reward be given thee of the Lord God of Israel, under whose wings thou art come to trust."

and under the right-hand or third and last division—

"He shall be unto thee a restorer of thy life, and a nourisher of thine old age for thy daughter-in-law, which loveth thee, hath borne him."

In the left-hand division is Ruth in purple-black gown, and with white veil over her head, clinging to the arm of Naomi, in green-black gown with a grey veil, and a gourd slung at her side. Orpah is behind waving farewell. In the middle division Ruth is gleaning in the field of Boaz, who stoops to welcome her ; he wears a black fringed garment, and has a gold chain about his head ; behind

other maiden in green and grey are gleaning. In the last division, under a vine sits Naomi, her feet on a rug and wearing a green mantle lined with blue; beside her stands Ruth in purple; she has placed her child, Obed, in the arms of her mother-in-law.

All three divisions are 26 in. h.; the two outer divisions are 15½ in. w.; the middle division is 13½. Painted 1876-1877. Exh. R.A. and Chantrey Purchase, 1877.

### **ROSSETTI (GABRIEL CHARLES DANTE). 1828-1882.**

Born on May 12 1828, the elder son of Gabriele Rossetti, an Italian poet and political exile from his native country, who married in 1826 Frances Polidori, daughter of Alfieri's secretary, and was subsequently appointed Professor of Italian at King's College. At eight Gabriel was placed at King's College School, where he remained seven years. Having shown an early taste for art he entered Cary's studio in Bloomsbury, and the Academy "Antique" School, 1845-6, but he never passed into the "Life." Among his fellow pupils were Millais and Holman Hunt. In 1848 these three, along with four other friends, associated themselves under the name of the Pre-Raphaelite Brotherhood. On one side the efforts of these young painters were directed to a strict study of natural detail and effect, but the side of the movement that Rossetti represents is the research for intense poetic expression. A half-conscious influence that affected their design and technique came to them from the German "Pre-Raphaelite" movement, their direct knowledge of early Italian art being small. Rossetti had made some attempts at painting under Madox Brown's tuition, but his first picture was painted under the technical supervision of Holman Hunt, in the studio of the latter. This picture, "The Girlhood of Mary Virgin," was exhibited at the Hyde Park Gallery in 1849. In 1849 and 1850 he painted "Ecce Ancilla Domini," now in this Gallery. For some years after he was content to exhibit his designs and pictures in the rooms of the Hogarth Club, and in later years avoided exhibition, relying on the patronage of Ruskin and other admirers. His favourite subjects were from mediæval history and legend, the "Vita Nuova," and English ballad literature. He only once diverged in the direction of modern story, and began "Found" in 1853. In 1857 he contributed to the illustrated Tennyson, and collaborated in the decoration of the Union Debating Hall at Oxford. Some of his finest design and drawing dates from this period. In 1860 he married Miss Siddall, who

had been his model and inspiration for some five years. She died two years later. Meanwhile he had distinguished himself in literature. It is said that he wrote a play in his childhood. It is certain that his translations from the early Italian poets were begun as early as 1845 or 1846 (published 1861); shortly afterwards he published in their original form (at a later period considerably modified) "the Blessed Damsel" and "Sister Helen." He was the leading writer in "The Germ" (1850). The first volume of his poems, buried for years in his wife's grave, was published in 1870; the second in 1881. From 1862 he worked in water-colour as well as oil. Some of his most perfect work is in this medium. The "Lady Lilith" of 1864 marks the highest point reached in his oil-painting. In 1868 he painted as an altarpiece for Llandaff Cathedral "The Adoration of the Magi" with side wings representing King David in youth and old age. Among the more important works of his later period are "Dante's Dream," 1870; "Proserpine," 1874 (now in the Liverpool Gallery) and "The Salutation of Beatrice," left unfinished in 1881. Many of his later designs are shadowed by his ill-health. He died at Birchington near Margate, April 8 1882, and in the following year exhibitions of his pictures and drawings were held by the Royal Academy and the Burlington Fine Arts Club. Drawings by Rossetti are to be found in the Print Room (British Museum), and at South Kensington; but the largest collection is that in the Corporation Gallery, Birmingham. (F. G. Stephens, "Portfolio" monograph, 1894; W. M. Rossetti, "Memoir," 1895; "Ruskin, Rossetti and Pre-Raphaelitism," 1899; "Pre-Raphaelite Diaries and Letters," 1900; "Rossetti Papers," 1903; G. B. Hill, "Letters to W. Allingham," 1897; Marillier, "Dante Gabriel Rossetti," 1899, with list of works.)

**No. 1210.** "*Ecce Ancilla Domini*" (The Annunciation).

In the corner of a humble room with whitewashed walls the Virgin in a linen garment sits half raised from her bed. By her side stands the Angel Gabriel in white, a lily branch in his right hand, and raises his left in salutation, while a light yellow flame plays around his feet. At the head of the bed is a blue curtain; at the other end an embroidered stole hangs from a frame; in the background is an open window through which the Holy Spirit enters as a dove. The head of the Virgin was painted from the artist's sister Christina; Thomas Woolner sat for the head of the Archangel. Initialed and dated March, 1850. Begun in 1849.

Canvas, 28 by 16. Ex coll. William Graham, 1886. John Lucas Walker fund purchase, 1886.

No. 1279. *Beata Beatrice.*

Rossetti's description is as follows: "The picture illustrates the 'Vita Nuova,' embodying symbolically the death of Beatrice as treated in that work. The picture is not intended at all to represent death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven. You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the 'Vita Nuova'—'That blessed Beatrice who now gazeth continually on His countenance *qui est per omnia saecula benedictus.*'" Beatrice in a plum-coloured robe and bright green super-tunic sits in a balcony, on the parapet of which is a sundial. In the distance a bridge crosses the Arno. The frame is from the artist's design and bears the inscriptions, 'Jan. Die 9, anno 1290' and 'Quomodo sedet sola civitas.' The former refers to the date of the death of Beatrice; this, and the hour of her passing marked on the dial, had their astrological symbolism for Dante. (See *Vita Nuova* XXX.) The latter, 'How doth the city sit solitary that was full of people; how is she become as a widow! she that was great among the nations!' (Lamentations I. 1) are the words of Dante at the departure of Beatrice. The picture was painted by Rossetti in memory of the death of his wife, whose features are given to Beatrice. It was begun in 1863, but completed later, and is the original of which there are various versions. (See Marillier, 'Dante Gabriel Rossetti,' p. 88.) Insc. with monogram 'DGR.'

Canvas, 34 by 26. Presented by Georgina, Baroness Mount-Temple in memory of her husband, Francis, Baron Mount-Temple, 1889.

No. 1702. *"Rosa Triplex."*

Three ladies leaning over a parapet; each one holds a rose in her left hand. Signed with the monogram of the artist, and dated 1867.

Red chalk heightened with white, 20 by 29. Bequeathed by Mr. John J. Lowndes, 1892.

No. —. *Portrait of Mrs. William Morris.*

Three-quarter length, turned to her left, the face a little towards the spectator, seated at a table, her elbows resting upon it, and her hands clasped near her chin; before her a book of music with brown and red cover. In a white glass vase are white roses, and a hop tendril. The lady is in blue, with gold chains round her neck and gold bracelet on her right wrist. On the third finger of her left hand is a gold ring with bright green stone. One carnation rests on the

music-book, two others are in her green silk belt. Insc. 'JANE MORRIS A.D. 1868. D. G. Rossetti pinxit Coniuge clara poetâ, et præclarissima vultu, Denique picturâ clara sit illa meâ !' A replica on a smaller scale (Kit-cat), said to have been begun by Rossetti and completed by Ford Madox Brown, was sold at Sotheby's in Nov. 1910, for £125.

Canvas, 44 by 36½. Lent by Miss May Morris, 1897.

No. **2440.** *Sancta Liliâs.*

Version of part of design for the "Blessed Damsel," sometimes described as a study for that picture. The complete design was begun in 1873, and finished in the following year. It illustrated Rossetti's poem, first published in "The Germ," 1850, beginning (in the later version) :

The Blessed Damsel leaned out  
From the gold bar of Heaven.  
Her eyes were deeper than the depth  
Of water stilled at even ;  
She had three lilies in her hand,  
And the stars in her hair were seven.

Of this there was more than one version. The present picture is a repetition of the head and shoulders of the lady and left hand holding a spray of yellow iris. The robe and background are gold. A study in red chalk of the same subject, with a palm branch, was No. 84 at the Burlington Fine Arts Club Exhibition, 1883, and another red chalk "Sancta Liliâs" was Lot 35 at the Rossetti sale ("Dante Gabriel Rossetti," by F. G. Stephens, p. 88). Our picture was presented by the painter to Lord Mount-Temple. Insc. 'D.G.R. (in monogram) 1874.'

Canvas, 19 by 18 Presented by Madame Deschamps, in memory of Georgiana, Baroness Mount-Temple, 1909.

No. **2685.** *Monna Pomona.*

Water-colour, 18½ by 14½. A lady, dark-haired, in green dress open at the throat, holds in her right hand against her breast an apple ; her left plays with a gold chain about her neck, on which is hung a golden heart ; on her lap are roses ; against the wall in a hanging basket are other flowers. Insc. 'D.G.R. (in monogram) 1864.' Frame of the artist's design, insc. 'Monna Pomona.'

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

No. **2859.** *Mary Magdalene.*

Mary Magdalene, in a red overdress above a white underrobe, with a halo and yellow hair outspread, and crowned with flowers, is hastening down a flight of steps, clasping a blue and gold jar of ointment. To the left a vista of an ancient street is seen with a distant figure of Christ at a doorway. At the top of the flight



of steps is seen the interior of the room the Magdalene has left,

with revellers and a woman playing a lute. Signed  
at the bottom on the right.

  
1887

Water-colour, 13½ by 7½. Purchased out of the  
Lewis Fund, 1911.

Formerly in the Collection of Mr. W. Marshall, M.P. Sold at Foster's,  
Dec. 6, 1911.

No. **2860.** *Mary Nazarene.*

Mary stands with a white and gold headdress and halo in a green field, dressed in a bright green robe. At her side is a pruning knife in a black satchel, and she holds in both hands a pointed spade, with which she is turning the earth round the roots of a lily and a rose. A white dove with a halo flies towards her from the left. In the background beyond water is a grassy hill, with a thatched white cottage and trees. The figure in its pose and fresh directness recalls the drawings of Guinevere for the Union fresco at Oxford.

Water-colour, 13½ by 7½. Purchased out of the Lewis Fund, 1911.

Formerly in the Collection of Mr. W. Marshall, M.P. Sold at Foster's,  
Dec. 6, 1911.

### **ROTHENSTEIN (WILLIAM).**

No. **2116.** *Jews Mourning in a Synagogue.*

A small Russian "schul" or synagogue. Seven men, two of them standing, the rest seated, and facing three-quarters to right, are grouped against the grey-washed wall of the room. They are mourning for the death of their "Rav" or Rabbi, and draped in the customary "talith" or praying-shawl, with its stripes of white and blue-black. To the left hangs a curtain, embroidered red and gold.

Canvas, 49 by 44½. Exh. New English Art Club, Summer, 1906; Jewish Exhibition, Whitechapel, Autumn, same year. Presented, 1907, in commemoration of the Exhibition of Jewish Art at the Whitechapel Art Gallery, 1906, by Mr. Jacob Moser, J.P., of Bradford, through the Trustees of that gallery represented by Canon Barnett and Sir Edgar Speyer, Bart., and a special committee represented by the Very Rev. Dr. Gaster, The Haham of the Spanish and Portuguese Jews.

No. **2683.** *Auguste Rodin.*

Portrait drawing of the French Sculptor. Insc. 'W.R. '06.'

Red chalk on white paper, 9½ by 7½. Presented by Mr. G. Bernard Shaw through the National Art-Collections Fund, 1910.

### **RUSKIN (JOHN).** 1819—1900.

Born in London and brought up by his parents at Herne Hill so strictly that even toys were not allowed, his faculties

were concentrated on the observations of nature and inanimate objects, such as his nursery carpet, and upon reading and learning by heart the Bible. His father, a wine merchant, had a taste for art, and Turner, George Richmond, and Prout were constant guests at his house, while his annual tours, to sell his wines, when he was accompanied by his wife and son, admitted of much study of nature and pictures. The boy was encouraged to write from an early age. After 1833 the family tours were extended to Germany, Switzerland, and Italy.

This early training was not a little responsible for Ruskin's success as a critic and writer on art, and his fame in these directions has somewhat overshadowed his repute as an original artist.

He first studied art under Mr. Runciman (1831), and later had lessons from Copley Fielding and J. D. Harding, but Turner's influence was the predominant one in his art training. In 1832 he received a present of Rogers's "Italy" with Turner's vignettes, and at once set to work to copy them, and in 1840 he was introduced to Turner. He thus describes what he considered a conversion in 1842. "One day on the way to Norwood, I noticed a bit of ivy round a thorn stem which seemed even to my critical judgment not ill 'composed' I proceeded to make a light-and-shade pencil study of it in my grey-paper pocket-book, carefully as if it had been a bit of sculpture, liking it more and more as I drew. When it was done I saw that I had virtually lost all my time since I was twelve years old, because no one had told me to draw what was really there!"

In 1843 he published the first volume of "Modern Painters," which met with immediate success, but he continued to devote much of his time to drawing, and it was only in 1845, when in Venice, that his intense perception of the glories of the neglected Tintorets in the Scuola di San Rocco convinced him that his mission in life was to interpret the works of others, rather than devote his main energies to producing works of art himself. This resolution resulted in the publication of a second volume of "Modern Painters" in 1846. Ruskin married in 1848. He met Millais in 1851, and in 1853 Millais painted Mrs. Ruskin as the central figure in the "*Order of Release*" (No. 1657). The last three volumes of "Modern Painters," published in 1855 and 1860, were illustrated by plates engraved mostly from Ruskin's own drawings.

Ruskin never cared to assert his own artistic gifts. A few of his landscapes were exhibited together with his Turners at the Fine

Art Society in 1878, and he occasionally contributed to the Old Water Colour Society. Many of his drawings are now in public collections—the Meersbrook Park Museum at Sheffield, and the Ruskin Drawing School at Oxford. A loan exhibition of his works was held in 1901 at the Fine Art Society's rooms.

He seldom attempted oil painting, and felt in himself a want of inventive power in design and capacity to represent figures, but his architectural drawings and landscapes at times rival those of his master Turner.

Ruskin's later years—beginning with his Manchester lectures of 1857 "The Political Economy of Art"—were chiefly devoted, under the influence of Carlyle, to preaching a more liberal and enlightened view of Economics by means of lecturing and such publications as "Unto this Last," and "Munera Pulveris."

"Praeterita." Vol. I., II. 1886-7. Vol. III. 1900.

"The Life and Work of John Ruskin." 2 vols. 1893. By W. G. Collingwood.

"Dict. of Nat. Biography." Vol. XXII. Supplement. "Ruskin."

No. **2726.** *An Olive Branch.*

Pencil drawing on tinted paper, 11½ by 6½. Presented by Sir Claude Phillips in memory of his sister Eugénie Phillips.

**SADLER** (WALTER DENDY).

No. **1555.** *Thursday.*

Monks fishing in a stream near their monastery. One in the middle has hooked a large fish; the others stand round and watch the struggle. Insc. 'W. Dendy Sadler. 80.'

Canvas, 33½ by 55. Exh. R.A. 1880. Tate Gift, 1894.

No. **1556.** *A Good Story.*

A Franciscan seated at the hearth of a Dominican monastery with the remains of his repast before him: two brothers sit listening to his story. Insc. 'W. Dendy Sadler—81.'

Canvas, 23½ by 31½. Tate Gift, 1894.

**SANDBY** (PAUL), R.A. 1725—1809.

Born at Nottingham, son of Thomas Sandby of Babworth. At sixteen he obtained work at the Military Drawing Office in the Tower of London. After the rebellion of 1745 he assisted in the Military Survey of the Highlands. Sixty-eight of his drawings are in the Print Room along with sketches submitted as evidence

of his qualifications. He quitted the Survey in 1751, took up his abode with his brother Thomas at Windsor, and made drawings of the Castle and neighbourhood ; many of them are in the Royal Library. He had begun to practice etching when in Scotland, and published (1751) a series of eight plates illustrating the works at Virginia Water from drawings by his brother. Sir Joseph Banks purchased some of his drawings, and Sandby accompanied him to Wales, sketching castles and picturesque scenery. He published several series of etchings, including the first English aquatints, "Twelve views in aquatint, from drawings taken on the spot in South Wales," 1775. He obtained the method from the Hon. Charles Greville, who purchased it from John Baptist Le Prince ; Sandby improved it, and wrote a paper on the subject. He also etched and published some caricatures, entering the lists with Hogarth himself. In 1760 he was in London, and assisted in founding the Academy, of which he was an original member. He had belonged to its predecessor, the Society of Artists. He was appointed Chief Drawing Master at the Royal Military Academy at Woolwich, a position he retained until 1797, when he retired with a pension and his son succeeded him in the post. Four of his drawings are in the Governor's office. He was appointed Deputy Librarian to the R.A. 1799, and presumably held the post until his death at Paddington, November 7 1809. Eleven of his drawings are in the Victoria and Albert Museum, and a large number were in the collection of Mr. William Sandby. The majority are outlined with the pen and shaded with indian ink, the local colour washed on thinly afterwards. As his art developed, the washes of local colour became stronger and more true to nature, until his latest works approximated to the style of modern water-colour painting ; he also painted frequently in opaque body colour tempered with glue. He has been justly called "the father of English water-colour." He was a pioneer in topographical drawing, and opened up England, Scotland and Wales to the greater artists who succeeded him. (William Sandby, "Thomas and Paul Sandby," 1892.)

**No. 1853.** *Edinburgh Castle.*

Drawn about 1750. The rock on which the castle is built is partially surrounded by a sheet of water, the Nor Loch, now filled up ; on the right are men with a horse and cart tipping rubbish as though the filling up had already begun ; on the hill to the left is a white octagonal building, the house of Allan Ramsay.

Body-colour, 14½ by 21. Presented by Mr. William Sandby, 1901.

No. **1854.** *Carmarthen Castle.*

The castle is built on the end of a bridge, crossing the Towy. Rapids rush through the archway on the right; three trees are on the left, and a fisherman in a red coat walks along the bank of the river in the foreground.

Reed pen and brown ink, with grey shadow tinted with water-colour washes, 11½ by 19. Presented by Mr. William Sandby, 1901.

No. **1855.** *Part of the Banqueting Hall of the Royal Palace of Eltham.*

The end of the ruined building, showing a door and two bricked-up windows, is on the left. On the right are a brick and plaster cottage, and cottagers with a dog. Trees and another cottage are in the middle distance, and a man is mounting his horse with the aid of a horseblock near a high wall.

Water-colour, 10 by 14½. Presented by Mr. William Sandby, 1901.

No. **1856.** *The Cemetery Gate of St. Augustine's Monastery, Canterbury, 1782.*

The castellated gateway with two octagonal towers is in the centre, in a wide street ornamented with trees; two horsemen entering the city by the wooden bar, are discomposed by their steeds kicking and shying at a sow with her litter, which are being driven through the bar at the same time by a countryman in white smock. Signed, 'P. Sandby.'

Pen and grey colour, used also for shadows, and water-colour washes, 12½ by 20. Presented by Mr. William Sandby, 1901.

**SANDBY** (THOMAS), R.A. 1721—1798.

Elder brother of Paul Sandby, born at Nottingham. He was a self-taught draughtsman and architect. Views of the town-hall, Nottingham (1741), and of the City (1742), drawn upon a new system of perspective he had elaborated, first brought him into notice. At twenty he obtained work at the Military Drawing Office in the Tower of London. In 1743 he was appointed private secretary and draughtsman to H.R.H. William Augustus, Duke of Cumberland, accompanied him in his campaigns in Flanders and in Scotland, and was at the Battle of Dettingen, 1743. As draughtsman to the chief engineer for Scotland he was at Fort William when Prince Charles Edward landed in 1745, and was the first person to convey intelligence of the event to the Government; he accompanied the Duke in his expedition to check the rebellion

and made a sketch of Culloden (Royal Library, Windsor). The Duke, with whom Sandby made a second expedition to the Netherlands till the peace of 1748, made him deputy ranger of Windsor Great Park, and he was much occupied with the construction of Virginia Water and other alterations. A number of drawings and plans illustrating the works are in the Royal Library and in the Soane Museum. Like his brother he was one of the original members of the R.A., and was its first Professor of Architecture. His first lecture was delivered on October 8 1770, and he repeated the series with augmentations and many illustrations annually until his death. The original MS. is in the Library of the R.I.B.A. His only known building in London is the Freemasons Hall, Queen Street (1776), a sketch for which is in this gallery. He designed an oak altar-screen for St. George's Chapel, Windsor, and a new stone bridge over the Thames at Staines (1796); both these works have now been superseded. Several houses near Windsor are from his designs, among others St. Leonards Hill for H.R.H. the Duchess of Gloucester, and Holly Grove for Colonel Deacon. He was also engaged upon the Bleach Works at Llewenny, Lord Portarlington's house in Ireland, and the King's Booth on Ascot Heath. In 1777 he was appointed conjointly with James Adam architect to H.M. Office of Works. He died June 25 1798; there is a tablet to his memory in Windsor Parish Church. (William Sandby, "Thomas and Paul Sandby," 1892.)

No. **1852.** *The Design for Freemasons Hall, London.*

Sketch for the interior of Freemasons Hall, Queen Street, Lincoln's Inn Fields. The barrel vaulting rests upon a cornice and entablature supported by pilasters and fluted columns. Over the entablature on each side of the hall is a range of semi-circular windows, placed thus high to prevent the masonic ceremonies being overlooked by the adjacent houses. Several figures are walking about the hall in the foreground. The foundation stone was laid on May 1 1775 by the Grand Master, Lord Petre, and the hall opened on May 23 1776, when the title of Grand Architect was conferred on Thomas Sandby. A large new hall has been built, and the old one, from Thomas Sandby's design, appropriated as the Grand Chief Temple of the Order. It was partially destroyed by fire in 1883, but completely restored. Insc. 'T. Sandby inv.'

Pen and indian ink, with thin washes of water-colour, 14½ by 14½  
Presented by Mr. William Sandby, 1901.

**SARGENT** (JOHN SINGER), R.A.**No. 1615.** *Carnation, Lily, Lily, Rose.*

Two children in white frocks at twilight lighting Japanese lanterns that hang in a garden of lilies, roses and carnations. Signed 'John S. Sargent.'

Canvas, 67½ by 59. Exh. R.A. and Chantrey Purchase, 1887.

**No. 2053.** *Miss Ellen Terry as Lady Macbeth.*

She holds the crown of Duncan over her head, the gold reflecting a glow on to the palms of her hands. She wears the robe of metallic blue with long green sleeves decorated with iridescent beetle-wings, designed for Sir Henry Irving's revival of the tragedy at the Lyceum Theatre.

Canvas, 86 by 44. Ex coll. Sir Henry Irving. Exh. Nw.G. 1889. Presented by Sir Joseph Duveen, 1906.

**SCOTT** (DAVID). 1806—1849.

Born in Edinburgh, son of Robert Scott the engraver, and elder brother of William Bell Scott. His first work was a series of designs after Stothard, drawn and engraved for Thomson's "Scottish Melodies." He then turned to painting and produced in 1828 "The Hopes of Early Genius dispelled by Death." He became A.R.S.A. in 1830; went to Italy 1832, and became R.S.A. on his return. He competed unsuccessfully at Westminster Hall in 1843-44. He published "Monograms of Man" (1831); "The Ancient Mariner" (1837); illustrations to Nichol's "Architecture of the Heavens" (1848); and the "Pilgrim's Progress" illustrations referred to below. His "Vasco de Gama meeting the Spirit of the Cape" is at the Trinity House, Leith, and a number of his pictures in the Scottish National Gallery. Born in the same year as Dyce, he shared with him the imaginative impulses in art and desire to execute mural decorations (like the contemporary Germans) that stirred later in Stevens, Watts and the Pre-Raphaelites. ("Memoirs" by his brother, W. B. Scott, 1850.)

**No. 2405.** *The By-way to Hell.*

"Then I saw in my dream that the Shepherd had them" (Christian and Hopeful) "to another place in a bottom, where was a door in the side of a hill; and they opened the door and bid them look in. They looked in, therefore, and saw that within it was dark and smoking; they also thought that they heard there a rumbling noise as of fire, and a cry of some tormented, and that they smelt the smell of brimstone. Then

cried Christian, 'What means this?' The Shepherds told them, 'This is a by-way to Hell, a way that hypocrites go in at; namely such as sell their birthright with Esau; such as sell their Master with Judas; such as blaspheme the Gospel with Alexander; and that lie and dissemble with Ananias and Sapphira his wife.'" This is one of forty designs by David Scott for the first part of Bunyan's "Pilgrim's Progress." They were etched after his death by his brother, W. B. Scott, who illustrated the second part. Both series were published with the text by Fullerton & Co. in 1865. But our print bears, beside the name of David Scott, that of "T. Dick" in place of "W. B. Scott," and is more elaborate with fuller tone and effect. It has the imprint of the same publishers.

Etching, 6½ by 5. Presented by Mr. Edmund Houghton, 1898.

### SCOTT (WILLIAM BELL). 1811—1890.

Younger son of Robert Scott, the engraver, born at Edinburgh 1811; received his early education at the High School. From his father and elder brother David (who also was a painter) he derived an elementary instruction in art, which he followed up as a student at the Trustees' Academy. At twenty he came to London, and drew at the British Museum. In 1840 he sent to the British Artists "The Jester," "The Wild Huntsman," and "King Alfred disguised as a Harper." A few years later he began to exhibit at the R.A. and the British Institution, where his pictures appeared at intervals till 1869. Meanwhile he competed with cartoons at Westminster Hall unsuccessfully, but got an appointment at the School of Art at Newcastle-on-Tyne. In 1857-8 he was commissioned by the late Sir Walter Trevelyan to execute at Wallington Hall a series of eight pictures illustrating the history of Northumberland. "The King's Quhair" supplied him with subjects for another series of mural paintings on a staircase at Penkill Castle, Girvan, for his friend, Miss Boyd. He enjoyed the friendship of Rossetti, and like that painter found time for literary work, as essayist on art, biographer and poet. In 1887 he was elected an honorary member of the R.S.A. He died at Penkill, November 22 1890.

#### No. 1322. *The Eve of the Deluge.*

"There was marrying and giving in marriage till the day when Noë entered the ark, when the waters came and carried them all away."

On the terrace or upper gallery of an ante-diluvian palace overlooking a plain, an eastern prince sits caressed by his wife and surrounded by his retinue, on a raised platform bordered with flowering plants; at his feet tiger-cubs gambol. The empty goblet



in his hand, and a rudely fashioned harp held by a female slave, suggest a recent banquet. Two of the male attendants, bending over the balcony, on which a jar of incense burns, watch with amusement and curiosity the family of Noah entering the Ark. From the horizon a dark and ominous cloud rises into the sky.

Canvas, 12½ by 17½. Presented by Miss Alice Boyd, 1891.

**SEDDON** (JOHN POLLARD). 1827—1906.

An architect and designer, brother of Thomas Seddon, and an intimate of the Pre-Raphaelites, in whose correspondence his name often occurs. He published in 1868 "*Rambles in the Rhine Provinces*," with lithographs and wood engravings.

No. **2407**. *Recess with Staircase in the Wall; St. Sauveur, Caen.*

This is plate IX, an illustration of Flamboyant work in Seddon's "*Progress in Art and Architecture, with Precedents for Ornament*" (London: David Bogue, 1852). Initialed, 'J P S' and insc. 'Drawn and lithographed by John P. Seddon. Leighton Bros., lith., plate 9.'

Lithograph, 8½ by 5½. Presented by Mr. Edmund Houghton, 1898.

**SEDDON** (THOMAS). 1821—1856.

Born in the parish of St. Botolph, Aldersgate, August 28 1821, and brought up by his father, an eminent cabinet-maker, to his own business; was sent to Paris, 1841, to study ornamental design, and won the silver medal of the Society of Arts for a sideboard in 1848. In 1849 he went to North Wales and began landscape work, in 1850 continued this at Barbizon, and in 1851 gave himself to painting. In 1850 he was mainly instrumental in founding the "North London School of Drawing and Modelling" in Camden Town, revived in the Working Men's College, Great Ormond Street; and he was, with Madox Brown, a zealous teacher at that school. His first picture, "Penelope at her Web," was at the R.A. of 1852; for two years he worked in Brittany, and afterwards in the East. In 1853 he accompanied Mr. Holman Hunt to Egypt and the Holy Land, whence he returned in 1854 with two finished pictures, the "Pyramids of Ghizeh," and the "Jerusalem" now in this collection, besides many careful sketches of eastern scenes, all exhibited together after his death at the Society of Arts, in 1857. He died at Cairo, November 23 1856, having set out on a second journey to the East in October of that year. (John Pollard Seddon, "*Memoir and Letters*" (1858); R. E. Graves in D.N.B.)

No. **563.** *Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel.*

On the left are the modern walls of Jerusalem and the mosque of El Aksa on mount Moriah, assumed to be on the site of the ancient Temple; to the right, the Mount of Olives and the village of Siloam. The sleeping figure under the pomegranate tree represents the painter's Syrian servant. Painted on the spot in 1854; the painter spent five months in its execution.

Canvas, 25 by 32. Presented by subscription, 1857.

**SHANNON** (CHARLES HAZLEWOOD), A.R.A.

No. **2431.** *The Ruffled Sea.*

A troop of little naked children, scurrying along the beach against a dark sea. Signed on margin, 'C. Shannon.'

Lithograph, 9½ by 12½. Presented, 1909.

No. **2432.** *The Modeller.*

A man kneels before a table, modelling a small figure. Insc. with monogram 'C.S.,' and on margin 'C. H. Shannon.'

Lithograph, 7 by 7½. Presented, 1909.

**SHANNON** (J. J.), R.A.

No. **1901.** *The Flower Girl.*

A flower girl, nursing her baby, sits under the shade of a plane tree; the sun glances through the leaves and lights on her cheek and neck and cotton gown. She wears a black hat and shawl, and her left arm supports a basket of roses. Signed, 'J. J. Shannon.'

Canvas, 32½ by 25½. Exh. R.A. and Chantrey Purchase, 1901.

**SHORT** (SIR FRANK), R.A.

No. **2430.** *Low Tide and the Evening Star, and Rye's Long Pier Deserted.*

The subject is thus described on the plate. Insc. further on the margin 'F. Short aq.' and 'F. Goulding imp.'

Etching, 7½ by 10½. Presented, 1909.

**SIMMONDS** (WILLIAM GEORGE).

No. **2139.** *The Seeds of Love.*

A youth wearing tunic and hood scatters seeds in the furrows of a field bordered by tree stems, among whose roots grow prim-roses; crows hover and alight behind him. Leaning against a tree with her back to the sower is a young shepherdess with crook, and beyond her a field with a flock of sheep.

Water-colour, 21½ by 16. Exh. R.A. and Chantrey Purchase, 1907.

**SIMS (CHARLES), A.R.A.****No. 2260.** *The Fountain.*

On the left is half of a large fountain. Water streams over the basin and falls into the well below. To the right of the shaft stands a nymph, who catches the water from above in a drinking glass. Three other nude figures are in front of her to the right, and many more in the distance beyond. A couple of prancing horses with a nude rider are on the extreme right. In front below is the well of the fountain; beyond in the distance the large dome of a church.

Canvas, 40 by 50. Exh. R.A. and Chantrey Purchase, 1908.

**No. 2933.** *The Wood beyond the World.*

The edge of a wood with a view of a lake in rather flat country slightly undulating in the distance. In the foreground is a stretch of greensward. Young trees silhouetted against a clear grey sky form a design right across the picture. In the very centre of the immediate foreground is a mother with a baby in her arms. She is dressed in a simple white gown draped with a long blue shawl which gives her the characteristic appearance of a madonna. Three nude babies are grouped round, and there are other groups of babies to the right and left of the foreground. To the right of the picture are three maidens in loose draperies—two in white and one in a subdued orange colour. Two white doves hover above their heads. Further back, nearer the lake, a number of nude boys join hands, forming a band across the picture and passing to the right along the bank of the lake.

Canvas, 38 by 50. Exh. R.A. and Chantrey Purchase, 1913.

**SMALL (WILLIAM).****No. 1595.** *The Last Match.*

On an open moorland an Irish peasant lights his pipe by a match which a girl is shading from the wind with her cloak. A pig pulls at the cord by which it is tied to the old man's arm. Insc. 'W. Small 1887.'

Canvas, 51½ by 39½. Exh. R.A. and Chantrey Purchase, 1887.

**SMETHAM (JAMES). 1821—1889.**

The son of a Wesleyan minister, educated at a Wesleyan school. He became drawing master at the Wesleyan Normal College. His pictures and drawings attracted the attention of Rossetti, Ruskin and Madox Brown, but had little success with exhibitions or purchasers. His chief patron was Mr. J. S. Budgett of Stoke Park, Guildford, owner of his "Hymn of the Last Supper" and other pictures. By the encouragement of W. B. Scott Smetham

took up etching, and his best work was done for a series published as "Studies from a Sketch Book." "The Last Sleep" and "The World before the Flood" are the most impressive of the plates. Smetham had considerable gift as a writer; his essay on Blake in Gilchrist's book is a good example of his powers, and in another line his letters, of which a collection was published in 1891 by Mr. William Davies, with a memoir. His health and mind broke down in his later years under the strain of work and neglect. The following etchings belong to the series named above.

No. **2394.** *Forsake not the Law of thy Mother.*

A child at his Mother's knee. Insc. 'Studies from a Sketch Book, No. 1. Designed and etched by James Smetham. Published by Williams & Lloyd, 29, Moorgate Street.' This, with the change of the number, is repeated for each of the series.

Etching, 6½ by 4½ (to plate mark). Presented by Mr. Edmund Houghton, 1898.

No. **2395.** *The Last Sleep.*

"The storm that Wrecks the Winter Sky  
No more disturbs their deep repose  
Than Summer Evening's latest sigh  
That shuts the Rose."

Two lovers stretched in their last sleep. The above verses are printed on the margin of the plate under the title.

Etching, 1½ by 4½. Presented by Mr. Edmund Houghton, 1898.

No. **2396.** *Hugh Miller watching for his Father's Vessel.*

"I used to climb day after day a grassy protuberance of the old coast-line immediately behind my mother's house, and to look wistfully out long after everyone else had ceased to hope for the sloop with the two stripes of white and the two square top-sails I never saw." (Hugh Miller, "My Schools and School masters.") The boy, afterwards the well-known geologist, lies among the bents, looking out over the sea.

Etching, 9 by 12. Presented by Mr. Edmund Houghton, 1898.

No. **2397.** *Midsummer.*

A boy stretched on his back in a field, with a little child kneeling beside him.

Etching, 9 by 12. Presented by Mr. Edmund Houghton, 1898.

No. **2398.** *Mr. Robert Levett.*

"Well try'd through many a varying year  
See LEVETT to the grave descend;  
Officious, innocent, sincere,  
Of every friendless name the friend."

This, the second stanza of Dr. Johnson's memorial verses, and the remaining stanzas, are quoted under the print, which represents Levett seated with apples in his lap and one in his hand which he offers to a child clinging to his mother's skirts. Johnson stands behind, and a young girl behind him. In the background a barometer marks "Set fair." Levett, a friend and correspondent of Johnson and inmate of his house, is described by Boswell under the year 1752, "an obscure practiser in physic amongst the lower people, his fees being sometimes very small sums, sometimes whatever provisions his patients could afford him; but of such extensive practice in that way, that Mrs. Williams has told me his walk was from Houndsditch to Marybone. It appears from Johnson's diary that their acquaintance commenced about the year 1746; and such was Johnson's predilection for him and fanciful estimation of his moderate abilities, that I have heard him say that he could not be satisfied, though attended by all the College of Physicians, unless he had Mr. Levet with him. Ever since I was acquainted with Dr Johnson, and many years before . . . Mr. Levet had an apartment in his house . . . and waited upon him every morning, through the whole course of his late and tedious breakfast. He was of a strange and grotesque appearance, stiff and formal in his manner, and seldom said a word while any company was present."

Etching, 12 by 9. Presented by Mr. Edmund Houghton, 1898.

No. **2399.** *The Lord of the Sabbath.*

A Mother, in the foreground, with her child, points to Jesus Christ walking through the corn-field, followed by his disciples plucking the ears of corn. One of them points to birds, hovering and settling.

Etching, 9 by 12. Presented by Mr. Edmund Houghton, 1898.

No. **2400.** *The Resurrection of the Daisy.*

"My busy ghost, that thirsteth always new  
To see this flower, so young, so fresh of hue,  
Constrained me with so greedy desire  
That in mine heart I feelen yet the fire  
That made me rise ere it were day  
And this was now the first morrow of May.  
With dreadful heart and glad devotion  
For to be at the resurrection  
Of this flower when that it should unclose  
Against the sun which rose as red as rose, &c."

*Chaucer, 1370.*

In a meadow opening from a glade the Poet gives the flower to a maiden.

Etching, 6½ by 8½. Presented by Mr. Edmund Houghton, 1898.

No. **2401.** *The Death of Earl Siward.*

"A Saxon Earl who, feeling the approach of death, desired to be

clothed in his armour and set upon his feet that he might not die 'crouching like a Cow.'" The Earl stands helmeted under an archway, his sword in his hand, supported by a man and woman, and framed by the upright pikes held by men at arms whose hands only appear in the composition.

Etching, 8½ by 6½. Presented by Mr. Edmund Houghton, 1898.

No. **2402.** *The Moorland Edge.*

A view over mountain, lake and meadow; in the foreground a white horse.

Etching, 7 by 9. Presented by Mr. Edmund Houghton, 1898.

No. **2403.** *The Dell.*

A stream, with wooded banks; in the foreground a little girl carrying sticks in her pinafore.

Etching, 9 by 7. Presented by Mr. Edmund Houghton, 1898.

No. **2404.** *The Water-lily.*

Water-lilies in a pool; two boys on the bank with sticks, one of them trying to pull a lily towards him.

Etching, 7½ by 9. Presented by Mr. Edmund Houghton, 1808.

No. **2916.** *The Days of Noah.*

"All things continue as they were."—2 Peter iii, 4.

Noah and a group of people are engaged in revel, while the vast structures round them decay.

Etching, 5½ by 4½. Presented by Mr. J. Fairhurst, 1912.

**SMITH** (FREDERICK WILLIAM). 1797—1835.

Son of Anker Smith, Associate-Engraver of the R.A., who worked with James Heath and executed plates for Bell's "British Poets," Boydell's "Shakespeare Gallery," and other works. The son exhibited, as "F. Smith," a bust of his father at the Academy in 1818, and continued to exhibit at intervals till 1828. He had won the gold medal in the Schools in 1821 for a group of "Haemon and Antigone." Among his works exhibited were busts of John Keats, Allan Cunningham, Sir W. C. Ross and William Jordan. The date of his birth is given by Graves as August 25 1797, 1835 as the date of his death by D.N.B. He appears to have lived and worked in London.

No. **2441.** *Sir Francis Chantrey, R.A.*

A bust, probably that exhibited at the R.A. in 1824. It bears on the back the initials 'W. S.' and the date 1824. A marble

version was presented to the R.A. by Lady Chantrey, probably the one exhibited there in 1826.

Plaster, 24 in. high on imitation marble column. Presented by Mr. William White, 1909.

### **SMITH (JOHN THOMAS).** 1766–1833.

Worked as a youth in the studio of Nollekens whom his father, a pupil of Roubillac, assisted. After studying at the Royal Academy he became a pupil of the engraver Sherwin.

In 1791 he began his well-known publications, illustrated with own engravings. "The Antiquities of London and its Environs" with ninety-six plates was finished in 1800, and was followed by "The Antiquities of Westminster" with two hundred and forty-six engravings, and "The Ancient Topography of London" with thirty-two plates.

In 1816 he was appointed Keeper of the Prints in the British Museum, and published further works including "Nollekens and his Times."

#### No. **2728.** *Portrait of J. M. W. Turner, R.A.*

Three-quarters full-length portrait of the artist standing at his easel with palette and brushes in his hands.

On the easel is a picture of a boat under sail. Turner is wearing red carpet slippers, grey trousers, brown swallow-tail coat and white stock, and is looking to the spectator's right.

This portrait closely resembles the well-known drawing by Sir John Gilbert.

18½ by 18½. Presented by Mr. Joseph Duveen.

### **SMITH (SIDNEY R. J.).**

#### No. **1742.** *Original Design for the National Gallery of British Art.*

Perspective view of the first design for the front elevation, with a first floor plan in the top left-hand corner. Signed, 'Sidney R. J. Smith, F.R.I.B.A., Architect.'

Pen and ink, 12 by 25. Exh. R.A. 1893. Paris Salon, 1894. Presented by the artist, 1900.

### **SMYTHE (LIONEL), R.A.**

#### No. **1709.** *Germinal.*

A field full of daisies and other wild flowers. A sturdy young

boy in a white pinafore stands with his back to us and puts some green stuff into a basket, held by a girl in pink cap, blue gown and lighter blue apron. A puppy barks at ducks who protect their fluffy brood. At the back are four mares, each with her foal; and over the budding trees is a red house with turret, and walled garden, near the red out-buildings. Insc. 'L. Smythe, 1889'

Water-colour, 23 by 17½. Exh. R.A. and Chantrey Purchase, 1889.

### SOMERSCALES (THOMAS).

#### No. 1773. *Off Valparaiso.*

On a dark blue rolling sea under a clear sky a four-masted iron ship is seen to the right, taking in sail and hailing a shore boat with a brightly dressed crew which is being rowed towards her. The low lying coast of Chili is on the left horizon.

Canvas, 38 by 71. Exh. R.A. and Chantrey Purchase, 1899.

### SPEED (HAROLD).

#### No. 1964. *The Alcantara, Toledo, by Moonlight.*

Two high arches of the Alcantara bridge over the Tagus are in bright moonlight. On the right a lamp lights the gate of the bridge at the entrance to Toledo. A covered cart drawn by three mules crosses the bridge; the road in the distance winds round the castle hill to the railway station.

Canvas, 24 by 36. Exh. Nw.G. and Chantrey Purchase, 1905.

### STANFIELD (WILLIAM CLARKSON), R.A. 1793—1867.

Born at Sunderland, Dec. 3 1793, son of J. F. Stanfield; apprenticed to a heraldic painter in Edinburgh, but went to sea in merchant service, 1808; was pressed into the Navy, 1812; showed his gift by designing scenery for theatricals; passed into East India service, and retired about 1818. He became scene painter at the sailors' theatre, the Royalty, Wellclose Square, East London; at the Pantheon, Edinburgh, 1821; met David Roberts at Theatre Royal, and Alexander Nasmyth. In 1822 he was at Drury Lane, and till 1834 still worked at theatres. In 1820 and 1821 he had exhibited at the R.A.; in 1822 at the Edinburgh Exhibition and British Institution; in 1823 he was a foundation member of the British Artists. In 1827 he returned to the R.A.



where he studied figure drawing, and in 1817 he was admitted to the Academy schools. He also exhibited at the British Institution, and won for his view of "Lambeth, looking towards Westminster Bridge," a prize of 50*l.*, followed by commissions from Lord Northwick, Sir George Beaumont, Sir Francis Freeling and other connoisseurs. Unfortunately in the full tide of success he was compelled by his health to return to Norwich and abandon work for three years. In 1827 he undertook the publication of a costly work to illustrate the scenery of the rivers Yare and Waveney in Norfolk; the plates by Goodall, George and William Cooke and others. In 1830 he came back to London for ten years, removing in 1840 to Windsor, where the woodland and river scenery afforded him congenial subjects. He returned later to London, where he died March 24, 1859, leaving a son Arthur James, also a painter. An exhibition of his works was held at the Norwich Art Circle, 1887. There are six of his works in the Sheepshanks collection, and one at Sheffield. (R. E. Graves in D.N.B.)

No. **1204.** *The Valley of the Yare near Thorpe, Norwich.*

A cornfield on undulating ground, skirted by a road and overlooking level country in which meadow-land and tree plantations alternate. In the foreground to the right is a cart which reapers are lading with wheat sheaves, while other rustics lie on the ground. In the middle distance to the left is a ruined church flanked by trees; low horizon, with luminous sky, across which grey clouds are drifting.

Canvas, 34½ by 53½. Exh. R.A. (Winter), 1876. Purchased 1886 from Mr. A. J. Stark (son of the painter) out of the Richard Charles Wheeler Fund.

No. **2164.** *Woody Landscape.*

A path starts from the middle of the foreground and turns towards the left into a clump of oak and birch. A woman a boy and a girl pass under the trees carrying firewood. To left in foreground a pond, to right a donkey with foal, and behind these marshy country leads to low hills. The sky is cloudy.

Canvas, 20½ by 32. Bequeathed by Mr. Henry Calcott Brunning, 1907.

**STARK (ROBERT)**

No. **1760.** *Indian Rhinoceros.*

A rhinoceros thrusts forward his great horned snout and tramples on palm leaves. Insc. 'R. Stark, May 87.'

Bronze, 17 in. high. Exh. R.A. and Chantrey Purchase, 1892.

**STEER** (PHILIP WILSON).No. **2473.** *Chepstow Castle.*

The castle is in shadow against bright morning light, which catches the mud-bank below, and shines on the river and boats. Cloudy sky. Insc. 'P. W. Steer, 1905.'

Canvas, 29½ by 34½. Exh. New English Art Club (Summer) 1909. Presented by Miss Mary Hoadley Dodge, 1909.

No. **2872.** *The Music Room.*

Two ladies, one in a pink dress, seated on a sofa, the other, in oyster colour, on the floor, facing to the right, playing mandolins. Behind, to the left, a mirror above a semicircular cabinet, with a bronze on it. The background consists of a pale blue wall, with three water-colours hanging on it. The whole interior vibrates with sunlight.

Oil, 40 by 51. Painted 1905-1906. Exhibited New English Art Club, 1906; Contemporary Art Society Exhibitions, Manchester, 1911; and Leeds, 1911-12. Presented by the National Art Collections Fund, 1911.

**STEVENS** (ALFRED). 1817—1875.

Alfred Stevens,\* painter, sculptor and designer, was born at Blandford, Dorset, December 30 1817, son of George Stevens, a sign and heraldic painter. As soon as he left school, when he was ten years of age, he helped in the workshop. His paintings attracted the notice of the Hon. and Rev. Samuel Best, Rector of Blandford St. Mary (see No. 2028), by whose aid he was sent to Italy to study, a project to apprentice him to Landseer having fallen through. He landed at Naples October, 1833, with some 60*l.* in his possession. Advised to study Salvator Rosa he turned by instinct to Andrea del Sarto and paintings of the School of Giotto in the Incoronata. Many of his careful studies from primitive masters there and in Florence still exist (a number of these are in the Print Room); he also sketched at Pompei and Capri. He visited Rome, Siena and Florence, where he remained some years, copying for the dealers, studying frescoes and measuring the fronts of palaces. In 1839 he was in Milan studying ornament under Albertolli, and at Venice copying Titian and other masters. Returning to Rome by Bologna in 1840, he was obliged for want of money to take a post as clerk of

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\* "Alfred George Stevens" on early obituaries; "George Alfred" on burial certificate; "Alfred" on baptismal register. (See Brockwell, "The National Gallery, Lewis Bequest," 1909.)

works to a builder. At this time he painted the portrait of his friend Morris Moore (No. 2132) and others. In 1841-2 he worked as assistant to Thorwaldsen, the sculptor, whom he called his only master. He returned to England in 1842, the most thoroughly educated artist the country has seen. In 1842-3 he was at Blandford. In 1844 he came to London, competed at Westminster Hall unsuccessfully, and was appointed, on October 7 1845, Master of Architectural Drawing, Perspective, Modelling and Ornamental Painting to the new School of Design at Somerset House. He resigned in 1847, and in that year decorated Deysbrook, near Liverpool, through Mr. Collmann. In 1849 and 1854 he worked for Cockerell on St. George's Hall, Liverpool, and designed bronze doors for Pennethorne's Geological Museum in Jermyn Street (drawing at V. and A. Museum), but the design was not carried out. In 1850 he became designer to Messrs. Hoole, of Sheffield, and secured for their stoves, fenders, &c. the first place at the 1851 Exhibition. He returned to London 1852, and among other things designed the lions for the British Museum railing. In 1855 he decorated Don Christobal de Murieta's house in Kensington with a "Spenser" series of paintings; in 1856 designed medals, a Music Room ceiling, and competed for the design of Government offices. In 1856 he began the chief work of his life with the competition model for the Wellington Monument, exhibited 1857 (now at V. and A. Museum; two groups in this gallery, Nos. 2269-70). He was placed sixth (with prize of 100*l.*), but on further consideration the appropriateness of his design obtained the commission for him. For his remaining seventeen years he was at work on this, hampered by the insufficient sum at his disposal, the requirement, costly in time and money, of a full-size trial model, and the stupidity of officials; it was all but completed at his death, with the exception of the crowning equestrian statue, ruled out by a caprice of the Dean. Thus was carried out an ensemble of architecture and sculpture difficult to parallel in the work of any Renaissance artist save Michael Angelo, Stevens's master, and unique in English art. The monument, originally designed for the easternmost bay of the nave on the north side, stood in the Consistory Court, where it was badly seen, till its removal in 1893 by the efforts of Lord Leighton to the centre bay on the north side. A committee recently obtained the necessary permission and funds to carry out the equestrian statue from Stevens's model; and this was placed in position in 1911. Stevens also designed (1862) four mosaics of Prophets for the spandrels under the Dome of St. Paul's (cartoon of "Isaiah,"

No. 1846 in this gallery), and a scheme for sculpture and painting in the Dome, which was not carried out (model at S. Kensington). Concurrently he worked at the decoration of Dorchester House, Park Lane, for Mr. Holford, completed two chimney pieces (one with supporting marble figures), a buffet and other features, and designed a painted ceiling and cove, with other parts of a splendid scheme. In 1857 he had competed unsuccessfully for the Memorial of the Great Exhibition (model at V. and A. Museum); had made a project, 1858, for the decoration of the Cupola of the British Museum Reading Room (model at V. and A. Museum); another for a theatre, 1859, in which year he visited Italy; designed vases for Minton (1861), a certificate for the 1862 exhibition, besides other decorative works. At intervals he had painted portraits; the Collmanns about 1854 (Mrs. Collmann, No. 1775, in this gallery), and pictures, such as *Parmigiano painting during the Sack of Rome* (unfinished and destroyed). He also designed and built a house for himself at 9 Eton Villas, Haverstock Hill. He died there, worn out by the strain of his monument, on May 1 1875, unrecognized officially or by the general public, while lesser contemporaries had become famous. His pupils Godfrey Sykes, Reuben Townroe and James Gamble have left their stamp on the buildings of the South Kensington Museum and Albert Hall. A quantity of his splendid studies is distributed between this gallery, the Print Room, and V. and A. Museum. (Armstrong, *Alfred Stevens* (1881); Stannus, *Alfred Stevens and his Work* (1891), and *Drawings* (1908); D. S. MacColl, *Nineteenth Century Art* (1902); *The Wellington Monument* in *Architectural Review* (1902); *Portraits of Alfred Stevens* in *Burlington Magazine*, February, 1909; E. F. Strange, *A Biographical Note*, in same periodical.)

**No. 1775.** *Portrait of Mrs. Mary Ann Collmann.*

Half-length full-face portrait of the wife of Leonard Collmann, the architect, an employer of Stevens. Her golden hair is arranged in ringlets in the early Victorian fashion; she wears a silk dress of amethyst colour with narrow ruff round the neck joined in front by an antique cameo brooch; there is also a cameo of a woman's figure attached to her waist and to a gold chain that hangs from her neck; a cloak with white satin lining falls from her shoulders; she sits in a room with dark green walls, white woodwork and a white mantel-shelf on the left. Painted about 1854.

Canvas, 27½ by 21½. Purchase, Grant in aid, 1900.

No. **1846.** *Isaiah.*

Cartoon for the mosaic on a spandrel under the dome of St. Paul's; designed 1862; the mosaic was uncovered July 22 1864. The prophet sits on a stone throne and stoops eagerly to read a message on a stone table, supported by an angel on the left; another angel holds a tablet on the right. The gaberdine of the prophet is blue and a light red mantle falls from his shoulders. The angels are clad in amethyst-coloured robes and their wings are dark blue with bright red. A tablet tied to the step of the throne bears the name "Isaiah." See also Nos. 2005-8, 2021, 2124, 2165-75, and 2389.

Paper, 15 ft. 4 in. by 26 ft. Presented by Mr. C. J. Knowles, 1897.

No. **1922.** *Judith.*

Head and shoulders in profile. She looks upwards, and her hands clasp the hilt of a two-handed sword. Painted about 1848.

Wood, 9 by 7. Exh. R.A. (Winter) 1890. Ex coll. H. Stannus. Purchase, Lewis Fund, 1903.

No. **1923.** *King Alfred and his Mother.*

Illustrates the story in Asser's "Life of Alfred," of how the boy was induced to read by the promise of a fine illuminated book. The young prince, looking up into his mother's face, points to a book held open on her lap. The Queen bends forward with smiling eyes and half-open lips to answer his question. In the background an attendant in green tunic leans forward to look at the passage. About 1848? See also Nos. 2184-9.

Wood, painted in a circle, 13½ in. in diameter. Ex coll. H. Stannus. Purchase, Lewis Fund, 1903.

No. **1957.** *The Angel announcing the birth of our Lord to the Shepherds.*

Lunette design for Christ Church, Cosway Street, Lisson Grove, never executed. The angel surrounded by clouds of glory appears in the centre of the composition, his right hand pointing heavenwards and his left stretched out in fellowship towards the shepherds, who are grouped on either side worshipping or shading their eyes from the light. See also Nos. 2012 (b), 2029-31, and 2051.

On card in the form of a lunette, 9½ by 40. Ex coll. Reuben Townroe. Purchase, Lewis Fund, 1905.

No. **1958.** *Study for a standing female figure.*

A woman ascending an incline, her right hand pointing upwards

Perhaps for a figure on the cove of the ceiling for a room in Dorchester House. See No. 2049.

Red chalk on paper,  $14\frac{1}{2}$  by 10. Ex coll. Reuben Townroe. Purchase, Lewis Fund, 1905.

No. **2003.** *Study for "Amoret bound in the House of Busirane."*

"Faerie Queene," Bk. iii. c. 12. Amoret, nude, with hands tied behind her, is bound to a column, a study for the central figure of the composition, four versions of which are seen at the foot.

Pencil, 12 by  $9\frac{1}{4}$ . Nos. 2003-2052 inclusive were purchased from Mr. H. Stannus out of the Lewis Fund, 1905.

No. **2004.** *Centaur and Triton.*

A centaur clubbing a triton who defends himself with his fists; designed for an hexagonal space, and squared for transfer.

Lead pencil, 5 by 7.

No. **2005.** *Studies for the "Isaiah" Cartoon.*

(a) Alternative study for the angel on the left.

Lead pencil,  $3\frac{3}{4}$  by  $6\frac{1}{4}$ .

(b) Alternative of the general composition.

Pencil,  $6\frac{1}{2}$  by 12, in the form of a spandrel. About 1862.

No. **2006.** *Study for an Angel in the "Isaiah."*

Study for the angel on the right, squared for enlargement.

Pencil and red chalk, 11 by  $8\frac{1}{2}$ . About 1862.

No. **2007.** *Studies for "Isaiah."*

Two studies for the head and neck of the prophet, and for the folds of his tunic. About 1862.

Red chalk and pencil, 13 by 10.

No. **2008.** *Study for the "Isaiah" and for a Battle of Lapithæ.*

(a) Study for the head of the prophet from a beardless model.

Red chalk,  $6\frac{1}{2}$  by  $5\frac{1}{2}$ . Arched top. About 1862.

(b) Two figures hurling stones, and one falling backward.

Red chalk,  $5\frac{1}{2}$  by 10.

No. **2009.** *Studies for a child and a woman seated.*

(a) A child holding a scroll above his head.

Red chalk,  $4\frac{1}{2}$  by  $6\frac{1}{2}$ .

(b) A woman in a skirt, seated on the ground.

Red chalk, 7 by  $6\frac{1}{2}$ .

No. **2010.** *Study for an "Expulsion."*

Adam and Eve hand in hand, he looking down upon the ground, she upwards over her shoulder. At the base of the sheet a larger study of the two hands interlocked. For the dome of St. Paul's about 1862.

Red chalk, 14 by  $9\frac{1}{2}$ .

No. **2011.** *Studies for a military uniform.*

Three studies for military tunics, caps, and belts ; about 1846.

Pen and ink, 7 by 9.

No. **2012.** *Studies of Angels and a Stairway.*

(a) Studies of angels for the mosaic of "Daniel" and another (1862), and a divided stairway with sections.

Pencil, 10 by  $12\frac{1}{2}$ .

(b) Studies for the *Angel appearing to the Shepherds*, No. 1957, and a sideboard.

Pencil, 6 by  $12\frac{1}{2}$ .

No. **2013.** *Studies for the Dome of St. Paul's, and for Stooping Figures.*

(a) Supporting figures for a rib of the decoration. (1862.)

Red chalk and pencil,  $6\frac{1}{2}$  by  $8\frac{1}{2}$ .

(b) Five studies for stooping figures.

Red chalk,  $10\frac{1}{2}$  by  $8\frac{1}{2}$ .

No. **2014.** *Study of a woman kneeling.*

Study of draped figure kneeling in a supplicating attitude.

Red chalk, 10 by  $9\frac{1}{2}$ .

No. **2015.** *Study of a seated woman.*

Study for a woman seated and looking down at her right hand as if reading.

Red chalk, 12 by 7.

No. **2016.** *Two studies of struggling figures.*

Studies for a group, perhaps the "Rape of Deianira."

Red chalk, (a) 6 by  $9\frac{1}{2}$ , and (b)  $5\frac{1}{2}$  by  $9\frac{1}{2}$ .

No. **2017.** *Studies of Struggling Figures, and for a Man hammering at an anvil.*

(a) A study for the same subject as No. 2016.

Red chalk,  $6\frac{1}{2}$  by 9.

(b) Three studies for a man hammering at an anvil, probably for a panel in the door of the Geological Museum. (1846-9.)

Red chalk,  $12\frac{1}{2}$  by  $9\frac{1}{2}$ .

No. **2018.** *Three studies of figures, and a Woman striking a tambourine.*

(a) A study for a man kneeling on one knee before another figure.

Red chalk,  $9\frac{1}{2}$  by 5.

(b) Two studies for a woman striking a tambourine

Pencil,  $9\frac{1}{2}$  by 5.

(c) Studies for two standing figures.

Red chalk, 8 by 12.

No. **2019.** *Studies of a Child.*

(a) A child lifting up his right arm and looking merry.

Red chalk, 10 by  $7\frac{1}{2}$ .

(b) Five studies of the same child getting more and more miserable. Probably made when the portrait of Mrs. Mitchell and her child was being painted, about 1851.

Red chalk, 10 by 7.

No. **2020.** *Studies for "Valour" on the Wellington Monument.*

Three studies for "Valour" and fourteen small pencil sketches for the group of which she is a part. 1857 or later.

Red chalk and pencil,  $14\frac{1}{2}$  by  $10\frac{1}{2}$ .

No. **2021.** *Studies of drapery.*

(a) Study of drapery covering the knees of a figure and of a decorative framing.

Red chalk and pencil, 7 by 8.

(b) Two studies of drapery covering bent knees, seen in profile.

Red chalk,  $6\frac{1}{2}$  by 9.

No. **2022.** *Studies of reclining figures.*

(a) Study for the Angel of the Cross, alternative design for mosaic at St. Paul's. (1862.)

Red chalk,  $7\frac{1}{2}$  by  $11\frac{1}{2}$ .



(b) Study of a woman reclining and leaning on her left arm, with her back towards the spectator.

Red chalk,  $6\frac{1}{2}$  by  $11\frac{1}{2}$ .

**No. 2023.** *Studies of struggling figures.*

Two studies for the same composition as No. 2016.

(a) Pencil and pen and ink,  $5\frac{1}{2}$  by 10.

(b) Red chalk, lead pencil, and pen and ink,  $5\frac{1}{2}$  by 10.

**No. 2024.** *Study for a figure holding a tablet.*

Alternative design for an angel in the "Isaiah" cartoon. (1862.)

Red chalk, 8 by  $6\frac{1}{2}$ .

**No. 2025.** *Study for 'Parmigiano painting.'*

A study of Parmigiano absorbed in painting, during the sack of Rome in 1527, the "Vision of St. Jerome," No. 33 in the National Gallery. See Life of the painter in Vasari. For a projected picture (from about 1844?) unfinished at Stevens's death, and afterwards destroyed. See also No. 2190.

Red chalk and pencil,  $10\frac{1}{2}$  by 9.

**No. 2026.** *Study of a man protecting a woman.*

A study for a man, with his right arm thrown protectingly over the back of a woman kneeling at his feet. For the Coved ceiling at Dorchester House. See No. 2049.

Red chalk, 8 $\frac{1}{2}$  by  $6\frac{1}{2}$ .

**No. 2027.** *Study of drapery for a cartoon.*

Four studies for the drapery of a prophet, probably "Daniel" at St. Paul's. (1862.)

Red chalk stained with water-colour, 10 by 12.

**No. 2028.** *Portrait of a clergyman.*

A portrait, said to be of the Hon. and Rev. Samuel Best, Rector of Blandford St. Mary's, the clergyman who sent Stevens to study in Italy; drawn before Stevens left England in 1833. A later beginning of a portrait probably represents the same subject at Rome in 1840, when Mr. Best visited Rome with his daughter, now Lady Phillips, and met Stevens.

Pen and ink, 15 by  $9\frac{1}{2}$ .

**No. 2029.** *Studies for "The Angel announcing the birth of our Lord to the Shepherds."*

(a) Study for the angel in No. 1957.

Pencil and red chalk, 11 by  $8\frac{1}{2}$ .

(b) Four studies for the same angel.

Red chalk, 11 by  $8\frac{1}{2}$ .

No. **2030.** *Studies for "The Angel announcing the birth of our Lord to the Shepherds."*

Several studies for the same composition. See No. 1957.

Pencil, 10 by 12½.

No. **2031.** *Study for a flying figure.*

Study for the figure of a woman, with right knee bent, flying towards the right. Probably for the above composition.

Red chalk, 7 by 12½.

No. **2032.** *Designs for "Water" and "Temperance."*

(a) A sea nymph reclining on a dolphin; design for "The Four Elements" on a plate. (See illustration in Stannus—plate XLVIII.) For Messrs. Minton, 1861.

Pencil, 4½ by 12.

(b) A figure holding a vase and pouring water from a bowl.

Pencil, 10 by 8½.

No. **2033.** *Studies of Mermaids and Tritons for the pavement in St. George's Hall, Liverpool.*

A study for a marble pavement in the manner of the Masters of Siena, with several details of dolphins, mermaids, tritons and other sea monsters. 1854.

Pencil and pen and ink, 14 by 21.

No. **2034.** *Heads for wood carving, a Vase, and a design for Tiles.*

(a) Two views of a head for wood carving, lighted from below, and design for a two-handled vase.

Lead pencil, 9½ by 12½.

(b) Two heads and three designs for encaustic tiles, including dolphins, cornucopias and a vase.

Pencil, 7½ by 9.

No. **2035.** *Pluto and Proserpine, design for a fire-back.*

Six sketches of Pluto carrying off Proserpine in a chariot down to Hades, designed for a cast-iron fire-back. (Model at South Kensington.) About 1850?

Lead pencil, 16 by 10½.

No. **2036.** *Britomart Arming, four flying figures and a frame.*

(a) A figure of Britomart taking down Queen Angela's armour from the wall of the church and about to arm herself. 'Faerie Queene,' Bk. iii, c. 3.

Lead pencil, 8 by 9½.

(b) Four figures of children flying, and a frame with an arched top.

Lead pencil,  $12\frac{1}{2}$  by  $13\frac{1}{2}$ .

No. **2037.** *Two portions of the decoration designed for the Dome of St. Paul's.*

Angels and other figures supporting tablets and circles for decorative pictures. (1862.)

(a) Pencil,  $12\frac{1}{2}$  by  $6\frac{1}{2}$ .

(b) Pencil and pen-and-ink,  $8\frac{1}{2}$  by  $9\frac{1}{2}$ .

No. **2038.** *Strada della Fortuna, Pompeii, and a single Peony.*

Study of a street in Pompeii, with touches of colour, showing the source of much of Stevens's inspiration in decoration, an early work. 1833-4.

(a) Pencil and water-colour,  $7\frac{1}{2}$  by 14.

Study of a purple single peony, an early work.

(b) Pencil and water-colour  $12\frac{1}{2}$  by  $9\frac{1}{2}$ .

No. **2039.** *Design for the end of a Room including a bust of Raphael and his fresco "Jurisprudence."*

Design for a partition with two doors.

Pencil and pen-and-ink,  $9\frac{1}{2}$  by 11, arched top.

No. **2040.** *Design for a two-handled Majolica Vase.*

A colour design, with a running figure on a black medallion in the centre. For Messrs. Minton, 1861.

Pencil and water-colour on tracing paper, 13 by 7.

No. **2041.** *Design for a Fountain.*

Design for a fountain under an arch with nymph pouring water from a vase on her shoulder, a doorway on either side.

Pen-and-ink and lead pencil,  $13\frac{1}{2}$  by  $10\frac{1}{2}$ .

No. **2042.** *Design for the ceiling and three walls of Small Drawing-room at Deysbrook, Liverpool.*

Water-colour and pen,  $12\frac{1}{2}$  by 17. (1847.)

No. **2043.** *A detail of No. 2042, with a figure of Astronomy.*

The colour scheme for the room at Deysbrook, with chimney-piece and a figure of Astronomy seated holding the celestial globe. (1847.)

Pen and water-colour,  $12\frac{1}{2}$  by  $18$ .

- No. **2044.** *Detail of No. 2042, with a figure of Truth and other decorations.*

Another part of the colour scheme. (1847.)

Pen and water-colour, 20 by 21.

- No. **2045.** *Design for the decoration of a room with a frieze.*

Design for the decoration of round room with a domed ceiling, divided into panels for painting.

Pen and water-colour, 13½ by 14½, arched top.

- No. **2046.** *Design for the wall of a room with frieze.*

Design for the decoration of a room with dark red wall, and frieze of children and festoons on blue ground.

Pen and water-colour, 8 by 5½.

- No. **2047.** *Design in perspective for the decoration of vaulted Corridor.*

Design of enthroned figures, medallions and festoons, in white on dark blue ground.

Pen and water-colour and pencil, 12½ by 18½.

- No. **2048.** *Mutability: A queen begging at the door of a temple.*

A queen seated on the ground at the door of a temple with her young prince on her knee holding up bowls for charity from the passers-by. For a Ceiling at Deysbrook. (1847.)

Charcoal, 8½ by 22½.

- No. **2049.** *Design for the Cove of the Dining Room at Dorchester House.*

The subject is Corineus wrestling with the giant Goëmagot, from Geoffrey of Monmouth, *British History*, c. xvi. (1858 or later.)

Pencil, 5½ by 29.

- No. **2050.** *Two figures holding festoons of drapery.*

Two decorative figures holding festoons attached at a letter B.

Pen-and-ink and pencil on tracing paper, 8½ by 25½.

- No. **2051.** *Design for "The Angel Announcing the Birth of our Lord to the Shepherds."*

Study for the same composition as No. 1957.

Lead pencil, pen and sepia, 14½ by 21, in the form of a lunette.

**No. 2052.** *Design for the decoration of a Theatre.*

Design for the decoration of the proscenium and auditorium of the Olympic Theatre with a painted velarium. (1859.)

Pen, and water-colour on tracing paper, 21 by 19½.

**No. 2121.** *Studies for "Isaiah."*

A sheet of studies in red chalk and pencil for the general arrangement and for the angel to the left in "Isaiah," No. 1846. (1862.)

10 by 12½. Presented by Mr. John R. Clayton, 1907.

**No. 2132.** *Portrait of John Morris Moore.*

Head and shoulders, three-quarter face to left. Long chestnut hair, moustache and beard; armour indicated. Reddish ground. The subject of the portrait was the well-known connoisseur, whose acquaintance Stevens made in his early days at Florence. Morris Moore was born Feb. 11 1811, in the fortress of Bitché in Lorraine, where his parents were detained, with other English residents from Paris, until his mother obtained her liberty after an interview with Napoleon at Givet. The boy was educated in England, with a view to holy orders, but chose the life of a sailor. In 1830 he left the navy, and fired by the example of Byron joined the Greeks in the War of Independence, serving as first lieutenant in their fleet till the close of hostilities. He then went to Italy and threw himself into the study of painting. Dissatisfied with his own work, he became a critical student of the old masters, and a worshipper of Raphael. In 1849 his critical and his fighting qualities were displayed in an attack on the purchase and treatment of pictures at the National Gallery, under Sir Charles Eastlake. His letters to the "Times," signed "Verax," led to a Parliamentary Inquiry, and the report of the Select Committee was followed by the "Protest and Counter Statement" (1855), drawn up by Morris Moore. Among the signatories were Alfred Stevens, who had been a witness, and F. Y. Hurlstone (painter of No. 1967). A further discussion arose over the "Morris Moore Raphael," the "Apollo and Marsyas," now in the Louvre, which was refused by the English authorities, and purchased for the French Gallery about thirty years later. Morris Moore returned to Italy in 1873, and interested himself in the purchase of Raphael's house at Urbino by the Academy of that city. In commemoration of his generosity, his bust was set up in the house, and right of residence in it conferred on himself and his heirs.\* Morris Moore's acquaintance with Stevens begun in Florence was renewed in Rome in 1840, where they shared a studio. The portrait was painted in that year, when Stevens was 23. In the previous year he had spent some time in Venice, copying Titian

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\* For these particulars of Morris Moore's career we are indebted to his son, Mr. John Morris Moore, jun.

and other masters of the Venetian School, and the influence of those studies is strongly marked in the portrait. Stevens, till his return to England, appears to have looked forward to painting as his chief work ; but he was unsuccessful in obtaining commissions, and this is one of less than a dozen portraits he is known to have painted. It appeared in public for the first time at the Old Masters Exhibition of 1901.

Canvas, 23 by 18½. Presented, 1907, through the National Art-Collections Fund, by Mr. J. J. Duveen, jun., Mr. J. S. Sargent, and other subscribers. It was purchased from Mr. John Morris Moore, jun.

*The following Eleven sheets (2165-2175) are studies for the mosaics of "Isaiah" and other Prophets at St. Paul's. (1862.)*

No. **2165.** *Figure of Angel looking downwards ; on reverse, study of drapery and arms ; below, pencil study of two Angels.*

Red chalk, 13 by 10½.

No. **2166.** *Study of drapery in red chalk, and figures in spandrels in pencil ; reverse, study of drapery over lower half of a figure, red chalk.*

10½ by 11.

No. **2167.** *Study for an Angel, holding a stone tablet.*  
13 by 10½.

No. **2168.** *To the right at top, study for an Angel, holding a stone tablet ; below, study of drapery, in pencil ; on reverse, red chalk study of an Angel and outline of figure ; pencil studies of drapery.*

10 by 12½.

No. **2169.** *Study of Arms ; reverse, faint outline of a Prophet holding stone table.*

9½ by 12½.

No. **2170.** *Study of Angel holding stone table, and study of drapery to right, at the top, in red chalk ; reverse, faint studies of figures and drapery in red chalk and pencil.*

9½ by 12½.

No. **2171.** *Study for an Angel, and two studies of hands ; reverse, study of head of "Isaiah," and two studies of arms.*

Red chalk, 9½ by 11½.

- No. **2172.** *Study of an Angel kneeling, holding a stone table.*

Red chalk,  $10\frac{1}{2}$  by  $10\frac{1}{2}$ .

- No. **2173.** *Studies of an Angel kneeling to left, and of one seated to right; reverse, figure of Angel with arm raised.*

Red chalk,  $10\frac{1}{2}$  by 11.

- No. **2174.** *Study of drapery; reverse, two figures, an Angel and a Prophet.*

Red chalk, 12 by 10.

- No. **2175.** *Study of an Angel with right arm outstretched and a stone table under left arm, in red chalk; reverse, full length figure in red chalk, and pencil studies of drapery.*

$9\frac{1}{4}$  by 12.

- No. **2176.** *Study for Angels of the Passion at St. Paul's (alternative design to that of the Prophets).*

Red chalk,  $10\frac{1}{2}$  by  $10\frac{1}{2}$ . (1862.)

- No. **2177.** *Study for figures in "Conversion of Saul" in a project for the decoration of the dome of St. Paul's.*

Red chalk,  $12\frac{1}{2}$  by  $9\frac{1}{4}$ . (1862.)

- No. **2178.** *Studies for a group in the "Brazen Serpent."*

Red chalk,  $9\frac{3}{4}$  by  $12\frac{1}{4}$ . Probably about 1862 for the Dome of St. Paul's. But the subject had occupied him for a picture from 1844 onwards for ten years.

- No. **2179.** *Studies for "The Fall" in the dome of St. Paul's.*

Eve giving the apple to Adam.

Red chalk, 10 by  $13\frac{1}{4}$ . (1862.)

- No. **2180.** *Study for "Cowardice" in the Wellington Monument, St. Paul's.*

Red chalk,  $9\frac{1}{4}$  by  $12\frac{1}{4}$ . (1857 or later.)

No. **2181.** *Studies for supporting figures in the Dorchester House chimney-piece.* (1858 or later.)

No. **2182.** *Studies for a carved roundel on a door at Dorchester House.*

Red chalk and pencil,  $12\frac{1}{2}$  by  $10\frac{3}{4}$ . (1858 or later.)

No. **2183.** *Studies for the figure holding a shield on the chimney-piece at Dorchester House.*

Red chalk,  $12\frac{3}{8}$  by  $10\frac{1}{8}$ . (1858 or later.)

No. **2184.** *Study for the picture of "King Alfred and his Mother."*

Alfred's mother on left, Alfred looking up on the right. Unfinished outline figure in centre.

Red chalk, 10 by 12.

No. **2185.** *Study for the picture of "King Alfred and his Mother."*

Two heads, facing to right, above; below, one more highly-finished head, facing right, and to the right an outline of face. On reverse, faint pencil studies for whole composition and for Alfred repeated.

Red chalk, 13 by  $10\frac{1}{2}$ .

No. **2186.** *Study for the picture of "King Alfred and his Mother."*

Three heads, looking down, and in right corner study for Alfred looking up; on reverse, two studies in red chalk, and a pen and ink study for the figure of Alfred's mother.

Red chalk,  $10\frac{1}{4}$  by 13.

No. **2187.** *Study for the picture of "King Alfred and his Mother."*

Drapery for figure of Alfred's mother; on reverse, further faint chalk studies for same.

Red chalk, 11 by  $10\frac{1}{4}$ .

No. **2188.** *Study for the picture of "King Alfred and his Mother."*

Study for the figure of Alfred's mother; on reverse, study for a woman looking up to left.

Red chalk,  $5\frac{1}{4}$  by 10.



- No. **2189.** *Study for the picture of "King Alfred and his Mother."*

Study for Alfred's mother; on reverse, study of drapery and hands.

Red chalk,  $10\frac{1}{2}$  by 13.

- No. **2190.** *Studies for the picture of "Parmigiano."*

See No. 2025. Pencil, 12 by 10.

- No. **2191.** *Studies for figures of "Una" and others from "The Faerie Queene" for the decoration of a drawing-room in the house of Don Christobal de Murietta in Palace Gardens.*

Red chalk and pencil,  $9\frac{1}{2}$  by  $12\frac{1}{2}$ . (1855.)

- No. **2192.** *Studies for prize medals for the Science and Art Department, South Kensington, and for another subject.*

Red chalk,  $10\frac{1}{2}$  by  $13\frac{1}{8}$ . (1856.)

- No. **2193.** *A nude and a draped figure; subject at present not identified.*

Red chalk,  $10\frac{1}{2}$  by  $12\frac{1}{2}$ .

- No. **2194.** *Studies for (?) a "Deposition." Possibly for the "Brazen Serpent." See No. 2178.*

Red chalk,  $12\frac{1}{4}$  by  $9\frac{1}{4}$ . (1862.)

- No. **2195.** *Studies for (?) "The Brazen Serpent." See No. 2178.*

Red chalk,  $12\frac{3}{8}$  by  $10\frac{1}{4}$ . (1862.)

- No. **2196.** *Study for (?) "The Brazen Serpent."*

See No. 2178. Red chalk, 12 by  $10\frac{1}{4}$ .

- No. **2197.** *A seated and a standing figure; subject at present not identified.*

Red chalk,  $12\frac{1}{2}$  by 10.

The above 33 sheets of studies, Nos. 2165-2197, are chiefly in

red chalk, but a few in pencil. Many of the sheets have studies on the back as well as the front. A selection only is at present exhibited. The measurements are of those shown. Purchase, Lewis Fund, 1907, from Mr. W. W. Bagshawe, whose father acquired them at the sale after Stevens's death.

No. **2198.** *Study, "Maternity."*

On one side of the sheet is study in red chalk of a woman seated on the ground, nude to waist, with arms outstretched to hold a child, who is stepping on her knee. The design, enclosed in a circle, is for one of the roundels intended to be carved in wood on the door panels of Dorchester House. Alongside is a second study for the legs of the child. Insc. '24 Dale Road Carlton Road Kentish Town.' On the back are studies in pencil for other roundels in the same scheme. (1858 or later.)

10 by 12½. Ex coll. Reuben Townroe, who bought it at the sale after Stevens's death. Presented, with Nos. 2113-4, by Miss Clara Atwood, on behalf of subscribers, in memory of Miss Ethel Parker, 1907.

No. **2212.** *Portrait of an Artist.*

A man with long brown hair, side whiskers, moustache and imperial, sits facing the spectator on a rush-bottomed chair. He wears a black frock coat, grey waistcoat, frilled shirt, black stock, and dark trousers. The right leg is thrown over the left, and supports the elbow of the right arm. The right hand holds a palette and brushes; the left hand rests upon the edge of the chair. The background is the bare wall of a studio, with door to right and lighted iron stove to left; a second chair is in front of the latter. It has been suggested that the portrait is of Stevens himself, because reflection in a mirror would account for the palette being apparently in right hand; but the head does not resemble other portraits of Stevens. The sitter was more probably one of the artists at the French School in Rome. Tradition has it that Horace Vernet, Director of the School (1828-1833), had encouraged "premier coup" painting, and that Stevens made this sketch to show that he could work in that way. The glaze over the head was perhaps a subsequent addition. Stevens was in Rome for a short time in 1835 (aged 17), and again from 1840 to 1842. The portrait doubtless belongs to the latter period.

Canvas, 23½ by 18½. Purchase, Grant-in-Aid, 1908.

No. **2213.** *A Portrait.*

Head and shoulders of a man with long dark hair, light moustache, side whiskers, and beard under the chin. The head is

slightly inclined and turned to the left, in the manner of various Venetian portraits; the linen collar, wine-coloured dress, colour and handling generally are an echo of Tintoret. It has been suggested that this is a portrait of a Mr. Kinloch, a wealthy American, whom Stevens met in Rome (1835) and accompanied to Florence, where he died shortly afterwards of malarial fever, tended by Stevens. He left his fortune to Stevens, who, finding that there were surviving relatives, waived all claim to it, "only retaining as keepsakes two old editions of Chaucer and Spencer, in which his name had been inscribed by the donor" (Article in *Art Journal*, 1903, by J. Morris Moore, jun.). It is doubtful, however, whether this portrait can be of so early a date. It is more probably of 1839-40.

Canvas, 15½ by 13¼. Purchase, Grant-in-Aid, 1908.

No. **2269.** *Valour and Cowardice.*

No. **2270.** *Truth and Falsehood.*

Plaster casts (bronze coloured) of allegorical groups on the competition model for the Wellington Monument. Valour, enthroned, quietly spurns the coward, who, neither "with his shield nor upon it," but beneath it, makes a kind of footstool for her. She holds a club in her right hand, a shield is on the other arm, the lion's skin covers her head, and the claws are knotted on her breast. Truth, with one foot placed against the breast of Falsehood, is pulling out his endless tongue. His mask has been pushed up, showing a brute's face, and his body ends in a coiling fishy tail. These groups go back in subject to the series, so frequent in mediæval sculpture, of Virtues triumphing over Vices, founded on the "Psychomachia" of Prudentius; and it has been noted by Mr. W. R. Lethaby that Stevens probably got the hint for them from the thirteenth century reliefs round the door head of the Chapter House at Salisbury. He is known to have drawn them for Professor Cockerell, and among them is a Truth pulling out the tongue of Falsehood with a pair of pincers, which occurs, so far as is known, only in this series. There is also a Valour, with sword and target, beating down Cowardice. The competition-model of 1857, now at South Kensington, was one quarter size in scale, and the sketches were modified when worked out to the full size of the Monument. The casts in the Gallery are doubtless one set out of four which were sold, along with the piece-moulds, at Messrs. Robinson and Fisher's, as part of the contents of Stevens's studio, two years after his death in 1875.

26½ and 24 in. h. respectively. Presented by Mr. Herbert Cook, in memory of the former owner, Sir James Knowles, K.C.V.O., through the National Art-Collections Fund, 1908.

No. **2389.** *Studies for the head of "Isaiah."*

Two studies from life for the head of the Prophet in the cartoon for St. Paul's, No. **1846.** These are in red chalk, and there are some pencillings of architecture on the sheet. Insc. "Lambert, 1863," probably the name of the model. On the back is the drawing of a cup.

On paper, 8½ by 12½. Presented by Mr. James Gamble, 1908.

No. **2737.** *Portrait Drawing of a Dead Child.* (Leonard Christie.)

The drawing is reproduced in Stannus's *Alfred Stevens and his work*, Plate XLV.. and the following details are given. The drawing was made on August 3rd, 1859, the morning after the death of the boy, who was about 10 years old. Stevens said: "I can only promise you to draw exactly what I see," but intended to paint a portrait from this study and recollection. This was never carried out.

Pencil, with faint colour on face and hair, on white paper (oval). 9 by 14½. Presented by Mrs. Walter Campion, 1910.

No. **2785.** *Reproduction of the Fireplace at Dorchester House.*

The figures and decorative work, carried out in the original in white Carrara marble, are reproduced in plaster. The casts were taken from the original by Mr. Enrico Cantoni. The remaining parts, carried out in greenish Bardiglio marble in the original are reproduced in wood. The measurements were copied exactly from the original by Mr. Campenhoudt. The figures are slightly larger than life-size. They hold the entablature on their shoulders, their heads being thus left free. By this variation on the usual caryatid form, Stevens avoided the somewhat unpleasant effect of weight resting on the head and achieved greater freedom and dignity in the figures. In the original fireplace the opening of the grate is surrounded by a band of inlaid marbles made at Agra, in the style derived from the decorations of the Taj Mahal, which is not the work of Stevens.

Plaster and wood, 157 by 119½. Presented by the Alfred Stevens Memorial Committee, 1911.

Nos. **2802-2849.** *Forty-eight Drawings for Dorchester House, Deysbrook, etc.* (Mostly fragmentary.)

Exh. Coll. H. Stannus. Purchased from Lewis Fund, 1905.

No. **2850.** *Two Reproductions of British Museum Reading Room and one of the Pediment of St. George's Hall, Liverpool.*

Exh. Coll. H. Stannus. Purchased from Lewis Fund, 1905.

No. **2851.** *Thirty copies of Decorations by Alfred Stevens by Reuben Townroe.*

Exh. Coll. Reuben Townroe. Purchased from Lewis Fund, 1905.

No. **2852.** *Cast of the Equestrian Figure from the Wellington Monument, St. Paul's.*

Made from a piece-mould taken from Stevens' own model, and at one time placed upon the Monument. The tail and hoof of right hind leg added to the incomplete cast by Mr. John Tweed from the small model at the Victoria and Albert Museum. The Duke of Wellington is represented as when he commanded at his last battle, in full vigour of manhood with head uncovered, seated on a powerful charger with its head turned towards the right. The Duke's right arm rests on the neck of the horse. The left hand holds the reins, not represented in this cast.

Bronzed Plaster, 160 high by 99 long by 32 wide. Presented by Mr. John Tweed, 1911.

No. **2869.** *Pair of Lions.*

Casts of the lion sejant, designed by Stevens for the dwarf railings of the British Museum. The railings were designed by Sydney Smirke, the architect, to form a screen to the forecourt of the Museum. Mr. Collmann was employed to draw the details and prepare models in carved wood for the foundry. The vases on the top and the lion were designed by Stevens for Collmann. Smirke wished to have something like the lion on the newel in the courtyard of the Bargello at Florence, but that lion is 2½ feet high and sits on a space two-thirds of its height. At the British Museum Stevens had to design a lion sitting on a space one-third of its height, and though this would be difficult for a lion, Stevens succeeded in avoiding the appearance of unnaturalness. The design was also copied at South Kensington once in terra-cotta on a large scale for the parapet, and again on a small scale for the iron grille. The pilasters are copied from the original railings.

Plaster, height 13½ inches, base 4½ by 4½. Presented by Mr. Enrico Cantoni, 1912.

No. **2887.** *Judith.*

Model for one of the figures for the base of the dome of St.

Paul's. Cast from a plaster sketch model. Stevens intended to carry out the figures in marble.

Bronze, 8 $\frac{1}{2}$ . Presented by Sir Charles Holroyd, 1912.

No. **2888.** *David.*

Model for one of the figures for the base of the dome of St. Paul's, cast from a plaster sketch model. Stevens intended to carry out the figures in marble.

Bronze, 8 $\frac{1}{2}$ . Presented by Sir Charles Holroyd, 1912.

No. **2889.** *Jael.*

Model for one of the figures for the base of the dome of St. Paul's. Cast from a plaster sketch model. Stevens intended to carry out the figures in marble.

Bronze, 8 $\frac{1}{2}$ . Presented by Sir Charles Holroyd, 1912.

No. **2890.** *Two Struggling Figures.*

Cast from a plaster sketch by Stevens.

Bronze, 10 $\frac{1}{2}$ . Presented by Sir Charles Holroyd, 1912.

No. **2891.** *Figure of a Woman with Arms raised.*

Model for a fountain. Cast from a plaster sketch model by Stevens.

Bronze, 18 $\frac{1}{2}$ . Presented by Sir Charles Holroyd, 1912.

No. **2892.** *Study for a Fountain.*

Figure of a woman with arms raised, holding dolphins, surmounting an ornamented pedestal and basin. To the right at the top, slight sketch of figure from the side.

Pencil, 14 by 8 $\frac{1}{2}$ . Presented by Sir Charles Holroyd, 1912.

No. **2893.** *Overmantel.*

The original plaster sketch for the semi-circular top of the mantel-piece in the Saloon at Dorchester House.

In the centre of the model is an empty circular space.

This circular space is enclosed by a rich wreath, tied with ribbons, the ends of which are shown in the mantel-piece itself, against a background, filling the empty circular space in the centre.

The wreath is supported by two winged female figures with the legs and tails of beasts.

This centre portion is relieved against a blue background, the whole being recessed under a broad flat semi-circular border.

The pilasters, crowned with torch flames on either side, and the winged ornament in the centre at the top, which appear in the mantel-piece itself, are not included in the model.

The Saloon mantel-piece at Dorchester House is executed in Carrara marble and consists of an entablature-shelf, supported by a pair of consoles on each side, with a large frame for a full-length picture (by Vandyck) above it. Some of the ornamentation is gilt.

At the summit is the semi-circular panel for which Stevens made this model.

Plaster, 30 by 54. Presented by National Art-Collections Fund, 1912.

No. **2931.** *Bust of Herbert Collmann.*

The child is glancing downwards, with the hair parted on the left side of the head and brushed back in a wave over the forehead to the right, while it curls over the child's left ear and the back of the head.

Bronze, 12½ high. Cast from a plaster model in the possession of Mrs. Stannus. Presented by Mr. Alfred A. de Pass, 1913.

No. **2932.** *Bust of Leonard Collmann.*

The child is gazing full face at the spectator, with rather long straight hair parted on the left side of the head and brushed over the forehead and dome of the head.

Bronze, 12½ high. Cast from a plaster model in the possession of Mrs. Stannus. Presented by Mr. Alfred A. de Pass, 1913.

No. **2939.** *Portrait of William Blundell Spence.*

Half-length, three-quarter face portrait of a young man with auburn hair and drooping reddish moustache, looking to the left. He wears a black velvet coat and a black silk scarf tied in a bow. The head occupies the centre of the canvas, and is seen against a brown background of woodwork, which stops a few inches from the right of the canvas and displays a yellowish grey distance. Only the upper parts of the arms are shown, but a palette is introduced in the foreground to the left and a portion of a white cuff. The Cavaliere Spence was well known in Florence from 1830 to 1900 for his wit and social gifts as well as for his taste for acting, music, and painting. He was a fellow student with Stevens at the

private academy of Professor Bezzuoli, who was considered at the time to be reviving the glories of Florentine art, and he wrote of Stevens "one of my fellow pupils was a young Englishman named Stevens, who is now occupied on the Duke of Wellington's monument. He was very quiet and modest. We all admired his talent. He modelled a head from nature which our professor extolled most highly." The acquaintance ripened into friendship, and Stevens painted this portrait of Spence when the latter was on one of his visits to England. Watts also painted Spence with a beard in a large hat during the time when he was at Carfeggi, 1840-1845. ("Burlington Magazine," June 4 1904, p. 310-11, Number XV., Vol. V.)

Canvas, 28½ by 20. Exh. R.A. 1907. Presented by Mr. Alfred A. de Pass, 1913.

No. **2944.** *Original Plaster Model for the Equestrian Statue of Wellington (Fragmentary).*

Plaster. Head of Wellington, 12 high. Horse 72 high by 90 long by 30½ wide. Presented by the Wellington Memorial Completion Committee, 1913.

**STOKES** (ADRIAN), A.R.A.

No. **1623.** *Upland and Sky.*

On the brow of a hill are cows against a grey sky. Signed, 'Adrian Stokes.'

Canvas, 57½ by 81½. Exh. R.A. and Chantrey Purchase, 1888.

No. **1927.** *Autumn in the Mountains.*

Mountain tops from a rocky plateau. Snow-clad peaks, with pine woods on their lower slopes, are seen between the light stems of silver birch trees. Signed, 'Adrian Stokes' Painted in egg tempera on a plaster ground.

Canvas, 31 by 41. Exh. R.A. and Chantrey Purchase, 1903.

**STONE** (MARCUS), R.A.

No. **1583.** *Il-y-en-a toujours un autre.*

In a neglected garden, above dilapidated stonesteps, where a white cat watches the autumn leaves, is a wooden seat on which a young lady in white dress and large black hat is sitting; a disconsolate suitor, in maroon-coloured coat, leans over the back of the seat. Insc. 'MARCUS STONE, 1882.'

Canvas, 59½ by 26½. Exh. R.A. and Chantrey Purchase, 1882.



**STOREY** (GEORGE ADOLPHUS).

No. **2861.** *My Mother.*

Painted at Ramsgate, 1874, in the dining room of 8, Royal Crescent.

Portrait of the painter's mother, an elderly lady with grey hair and a black lace cap on the back of her head, facing to the right. She wears a plain black dress and white lace tie. On her left arm is a key-basket, and in her left hand she fingers a gold chain as she gazes wistfully out to sea, thinking of her children in distant lands.

Canvas, 36 by 28. Exh. at R.A., 1910, and Rome Exhibition, 1911. Presented by the National Art-Collections Fund, 1912.

**STRANG** (WILLIAM), A.R.A.

No. **2079.** *Henry Newbolt.*

A portrait-drawing of the author of "Admirals All," and other works. Seated, with folded arms, three-quarters to the right, seen to the knees. Drawn in 1897, a study for the etching of 1898. Signed, 'W. Strang.'

Pencil on white Michallet paper, 9 by 6½. Exh. Glasgow International Exhibition, 1901. Presented by Mr. James MacLehose through the National Art-Collections Fund, 1906.

**STRUDWICK** (JOHN MELHUISH).

No. **1625.** *A Golden Thread.*

"Right true it is that these  
And all things else that under Heaven dwell  
Are changed of Time."

Below the Fates are spinning the thread of Life: around them on the ground lie spindles, wound with threads, part gold, part grey. In the centre is a young girl listening to the music of Love's pipe in her lover's words. Above is Time tolling the bell in a tower, and Love's car is seen in the clouds through the branches of a tree which grows from the left.

Canvas, 28½ by 16½. Exh. G.G. and Chantrey Purchase, 1885.

**SWAN** (JOHN MACALIAN), R.A. 1847—1910.

Born at Old Brentford; studied at the Worcester School of Art, at Lambeth under Mr. J. L. Sparkes, in Paris (from 1874) at Beaux Arts under Gérôme, Bastien Lepage, and Dagnan-Bouveret for painting, under Frémiet for sculpture, anatomy under Gervais and Duval; the animal sculpture and drawing of Barye were a preponderating influence on what was to be his chief work; in painting he aimed at the refinement of Matthys Maris. His first picture at the R.A. was "Dante and the Leopard," 1878; his finest sculpture, "Young Himalayan Tiger," 1889; he also exhibited at the Grosvenor and New Galleries. He was elected A.R.A. in 1894, R.A. in 1905; in 1884 he had joined the Dutch Water-colour Society; in 1899 the R.W.S. In painting, the "Polar Bears Swimming" was perhaps his finest work; in sculpture, the silver statuette of "Orpheus" (1895). He exhibited also many pastel studies of animals (special exhibitions, Fine Art Society, 1897 and 1904), and left a very large number of fine studies from life in the Zoo. One of his last works was a model for colossal lions on the Rhodes memorial, which led to a journey to South Africa. This model and an unfinished picture, "The Cold North" (Polar bears on an ice-floe), were exhibited at the R.A. after his death at Niton, Isle of Wight, Feb. 14 1910. He had married in 1884 Mary, daughter of Hamilton Rankin, of Carndonagh, Donegal; was hon. member of the Secession of Berlin, Brussels, and Vienna, had won many distinctions in foreign exhibitions, and was LL.D. of Aberdeen, 1906. (*Who's Who*, and Press Obituaries.)

No. **1569.** *The Prodigal Son.*

The prodigal sits in the midst of a desolate country, his hands clasped over his head, his naked back towards us, surrounded by a herd of black swine. Insc. 'JOHN M. SWAN, 1888.'

Canvas, 44 by 62. Exh. R.A. and Chantrey Purchase, 1889.

No. **2708.** *Panthers Resting.*

A study of panthers with woodland setting. Insc. JOHN. M. SWAN.

Pastel, 11 by 17½. Presented through the National Art-Collections Fund, 1910.

No. **2766.** *The Gladiators.*

Study for a composition, done by the artist when working under Gérôme in Paris.

Eight figures are shown on the spectator's left and two on the right of the barred front of a lion's cage, within which are seen a lion lying down and a lioness turning away.

Black chalk on brown paper. Sight size, 15 by 34.

Nos. 2766-2781 (inclusive) Presented by the John M. Swan Memorial Fund.

No. **2768.** *Lion lying down; below, in front, the head of a lion.*

Black chalk on brown paper. Insc. 'John M. Swan.' Sight size, 7 by 11½.

No. **2769.** *Tiger lying down.*

Black chalk on brown paper. Sight size, 14½ by 10½.

No. **2770.** *Two lionesses drinking; above, two heads of Lionesses (unfinished).*

Black chalk on cream paper. Sight size, 10 by 13½.

No. **2771.** *Tiger lying down, with head (unfinished) raised.*

Black chalk on buff paper. Sight size, 10½ by 16½.

No. **2772.** *Leopard bending down to drink.*

Chalk (faint) on light brown paper. Sight size, 7 by 11½.

No. **2773.** *Back view of a Leopard lying down.*

Black chalk on brown paper. Size (to cut line), 9½ by 13½.

No. **2774.** *Head of a Tiger.*

Black and orange chalk on brown paper. Insc. 'John M. Swan.' Sight size, 7½ by 6.

No. **2775.** *Head of a Lioness.*

Chalk and pencil on cream paper. Insc. 'John M. Swan.' Sight size, 5 by 7½.

No. **2776.** *Leopard drinking.*

Black chalk on cream paper. Insc. 'John M. Swan.' Sight size, 5½ by 12.

No. **2777.** *Lioness walking. The body unfinished.*

Chalk on brown paper. Sight size, 6 by 11½.

No. **2778.** *Head and Forepart of the Body of a Tiger, walking.*

Black, orange and white chalk on light brown paper. Sight size, 8½ by 13½.

No. **2779.** *Leopard gnawing a Bone.*

Black chalk on brown paper. Insc. 'John M. Swan.' Sight size, 7½ by 13½.

No. **2780.** *Leopard lying down.*

Black, yellow, and white chalk on light brown paper. Sight size, 10½ by 15½.

No. **2781.** *Back of a Leopard lying down.*

Black chalk with white lights on brown paper. Size, 7½ by 12½.

**TAYLER** (FREDERICK). 1802—1889.

Born at Boreham Wood near Elstree, Hertfordshire, April 30 1802, son of Archdale Wilson Tayler, a country gentleman, who was ruined, entered the army, and died while Frederick was a child, leaving a widow and seventeen children. The boy was educated at Eton and Harrow, and destined for the Church, but followed his bent for art and studied at Sass's and in the Academy Schools. He also studied under Horace Vernet in Paris and Rome. He shared a studio with his friend Bonington in Paris for a time. He first exhibited an oil at the R.A. in 1830, and occasionally painted in that medium; but his chief production was water-colours of sporting subjects. He was elected A.R.W.S. in 1831, member in 1834, and was President from 1858 to 1871. In 1844 he published a series of lithotints, "Frederick Tayler's Portfolio," was a member of the Etching Club, and an illustrator of Thomson, Goldsmith

&c. He won gold medals at the Paris Exhibition in 1855; Bavaria, 1859; Vienna, 1873, and received the Cross of the Legion of Honour and the Belgian Order of Leopold. He died at Hampstead, June 20 1889. (Roget.)

No. **1979.** *Dragoons on the March.*

Troopers are dismounting at a thatched roadside inn; a maid serves out liquor at the porch, over which is a signboard representing a bottle, glass and punchbowl, with the inscription MEG DODS, SPIRITS AND PORTER. On the knapsack attached to the saddle of the grey horse in the centre are the regimental letters and number D.G. VI.; on the left an old man surrounded by children is playing the bagpipes; and on the right a woman is drawing water from a well. In the distance the rest of the column is seen approaching through a mountain pass. Signed, 'F. T.'

Water-colour, 23 by 36. Bequeathed by Mr. Charles Fraser, 1905.

**TAYLOR** (LEONARD CAMPBELL).

No. **2137.** *The Rehearsal.*

Two ladies and three men, in playing a quintet, are grouped about a grand piano. They are dressed in early Victorian style, and seated in a blue-carpeted room with greyish walls splashed with evening sunlight. Insc. 'L. Campbell Taylor 1907.'

Canvas, 7 by 10 ft. Exh. R.A. and Chantrey Purchase, 1907.

**THOMAS** (JOHN). 1813—1862.

Born at Chalford, Gloucestershire, of Welsh descent; apprenticed (1825) to a mason, and also worked under his brother, an architect, at Birmingham. A monument of his at Huntingdon attracted the attention of Sir Charles Barry, who employed him on the sculpture of the Birmingham Grammar School, and brought him to London to undertake decorative work on the new Houses of Parliament, where he controlled the carvers and masons. From 1838 to 1862 he exhibited at the R.A., chiefly busts. He executed the allegorical bas-reliefs of London, Liverpool, Manchester and other cities at Euston Station, the colossal lions on the Bridge across the Menai Straits, figures and vases at the Serpentine, and sculpture on the entrance piers of Buckingham Palace. He did work for Edinburgh and Windsor Castle, and designed buildings, including the Royal Dairy at Windsor. His design for a national monument to Shake-

speare and for a majolica fountain at the Horticultural Gardens were at the International Exhibition, 1862. Other works were his "Musidora," "Godiva," "Una and the Lion," and "Queen Boadicea and her Daughter," of which there is a bronze casting in the Birmingham Gallery. There is a figure by him called "Rachel" in the South Kensington Museum. He died at Maida Hill, April 9 1862. (Armstrong, in D.N.B.)

No. **2061.** *W. P. Frith, R.A.*

On the base is carved in relief a comic mask, a palette, mahlstick and brushes, and wreath of ivy. Insc. 'W. P. Frith, R.A. John Thomas, Sc., London, 1859.'

Marble bust, 31 in. high. Exh. R.A. 1857. Presented by Mr. L. Loewenthal, 1906.

**THOMAS** (JAMES HAVARD).

No. **2268.** *Mrs. Asher Wertheimer.*

Figure to waist, showing arms; set on terminal base, tapering downwards. The hands, engaged in looping up a part of the dress, are placed on the left shoulder. Insc. 'J. Havard Thomas MCMVII.'

White marble, 30 in. high. Presented by Mr. Asher Wertheimer, 1908.

No. **2763.** *Lycius.*

A Shepherd, beholding Nymphs in a Stream.

The wax model exhibited at the New Gallery in 1905, was presented to the Manchester Art Gallery through the National Arts-Collection Fund. This bronze casting was exhibited at the Franco-British Exhibition in 1908 and at the Havard Thomas Exhibition at the Carfax Gallery in November 1907.

Dimensions—Wax, 62 high, *base* 3 high, 16½ wide, 20½ long. Bronze, 60½ high, *base* 2½ high, 16½ wide, 20½ long.

The fine surface was obtained in the Greek fashion by laborious chasing with files and inlaying any imperfections of the metal. Presented through the National Art-Collections Fund by Mr. and Mrs. M. E. Sadler, 1911.

**THORNYCROFT** (WILLIAM HAMO), R.A.

No. **1751.** *Teucer.*

The typical Homeric archer has bent his bow; the arrow has

flown, and he follows its flight with attentive eye. Insc. 'HAMO THORNYCROFT, 1881'; in the front of the base, 'TEUCER.'

Bronze, 82 in. high, including the circular plinth.

Exh. R.A. 1882 (plaster, 1881). Chantrey Purchase, 1882.

### **TUKE** (HENRY SCOTT), A.R.A.

#### **No. 1613.** *August Blue.*

In a boat on a blue sea are four boys bathing; one of them stands on the prow meditating a plunge; another is being helped into the boat by a boy who holds the oars; in the distance various three-masted vessels at anchor. Insc. 'H. S. TUKE, 1894.'

Canvas, 47½ by 71½. Exh. R.A. and Chantrey Purchase, 1894.

#### **No. 1616.** *All Hands to the Pumps.*

In a gale of wind, which has carried away a sail, seamen are at work pumping out a water-logged vessel. The reversed ensign is a signal that she is in danger, and a sailor standing in the shrouds points to help at hand. Insc. 'H. S. TUKE, 1889.'

Canvas, 71½ by 53½. Exh. R.A. and Chantrey Purchase, 1889.

### **TURNER** (CHARLES), A.R.A. 1774—1857.

Born at Woodstock, August 31 1774, son of Charles Turner, a collector of excise; entered the Academy Schools in 1795 and worked for Boydell the publisher in Bartolozzi's style; afterwards worked in mezzotint and aquatint, with partial use of the point, and produced more than 600 plates. He engraved "The Shipwreck," after J. M. W. Turner, and twenty-three numbers of the "Liber Studiorum." In 1828 he was elected an Associate Engraver of the R.A., where he had been an exhibitor since 1810; he was already mezzotint engraver in ordinary to the King. He died in London, August 1 1857. (Whitman, "Charles Turner," 1907; F. M. O'Donoghue, in D.N.B.)

#### **No. 2301.** *Portrait of J. M. W. Turner, R.A.*

Profile to right, head and shoulders; tall hat, white collar, large tie with pin and top coat. An inscription on the back states that the drawing was made about two months before the death of the sitter in 1851. From Charles Turner's sale at Hastings, September 17 1901; bought by Mr. Cockerell at Sotheby's in April, 1904. There is another portrait in coloured chalks by Charles Turner of his namesake in the N.P.G., No. 112.

Body-colour on white paper, 3½ by 2½. Presented by Mr. Sidney Cockerell, 1908.

**TURNER** (JOSEPH MALLORD WILLIAM), R.A. 1775—1851.

Born April 23\* 1775, at 26 Maiden Lane, Covent Garden, where his father, a native of South Molton, Devon, had a barber's shop; his mother died insane; his father gave up the shop about 1800, and till his death in 1830 lived with his son.† Turner in 1785 was sent to school at Brentford, where he coloured engravings for the foreman of the distillery; according to confused tradition he studied in 1786 under Pallice, a floral painter, in the Soho Academy; in 1788 was sent to Coleman's School at Margate, and in the same year worked under Thomas Malton, the architectural draughtsman. In the absence of evidence many statements made about this period must be taken with caution. He coloured prints for J. R. Smith and backgrounds for architects, including William Porden and Thomas Hardwick, and copied drawings by Paul Sandby. In 1789 he entered the Academy Schools (see "Drawings from the Antique," V.‡; "Anatomical Studies," X., "Studies from the Nude," XVIII., "Life Studies," XLIII., also LXXXIV); he is said to have copied at Reynolds's studio (Reynolds died 1792); he exhibited in 1790 (aet. 15) at the R.A. a *View of the Archbishop's Palace at Lambeth* (in possession of Mr. W. G. Rawlinson, reproduced in "The Water-colours of J. M. W. Turner," 1909). By 1789 he had sketched at Oxford (II.); in 1791 at Bristol and Malmesbury (VI. and VII.); in 1792 he drew the ruins of the Pantheon (IX.), and also made sketches in Wales. In 1794 the first engraving from one of his drawings, *Rochester*, appeared in the "Copper-Plate Magazine"; he ceased regular attendance at the School, but studied at intervals at least till 1799; by 1793 he had a studio in Hand Court, Maiden Lane, and was launched upon his early career as a wandering topographical draughtsman in the wake of Rooker, Hearne, and Dayes. About this time he came to know Dr. Monro of the Adelphi, and in his house, along with Girtin, Varley and others, studied, copied and translated drawings by the old masters and the recent work of J. R. Cozens in Italy and Switzerland, which immediately affected him (CCCLXXV, CCCLXXVI, &c.). From 1797 in conjunction with Girtin he developed a broader and more mysterious manner

\* Turner named April 23 as his birthday in a codicil to his will; he was baptised May 14 1775, at St. Paul's, Covent Garden.

† For further particulars of the family see C. Mallord Turner, *The Family History of the late J. M. W. Turner*, 1902.

‡ This and other roman numerals refer to sections in Mr. Finberg's Inventory of Turner's Drawings.



in large drawings for exhibition (XXXVI., L., LX., LXa., LXX.), culminating in the *Norham Castle* of 1799, which he regarded as the beginning of his success. Beginning with the 'tinted drawing' of his predecessors he had explored and even strained the possibilities of water colour. In 1799 he was elected A.R.A. (age 24), and by 1800 was at 64 Harley Street. He was elected R.A. in 1802.

Turner's topographical subjects had already passed over into oil (*Moonlight at Millbank*, 1797, No. 459, *Buttermere*, No. 460, and *Morning on Coniston Fells*, 1798, No. 461; *Kilgarran Castle*, 1799). He now threw himself more into oil painting, and began to design landscapes with mythological figures about 1800 (*Aeneas with the Sibyl*, No. 463, and *Rizpah*); in 1803, with the *Calais Pier* (No. 472), his fisher subjects, begun at Dover and Brighton (XVI., 1793, and XXX., 1796) reached their culmination, and his seventeenth century Dutch models were surpassed; the full mastery of his earlier manner is here reached. It is a record of his first foreign tour in 1802, by Calais through Paris (where he made a number of notes on pictures in the Louvre, LXXII.), Macon, Lyon and Geneva to Grenoble as the limit on one side, and through Switzerland to Strassburg as the limit on the other (see map in Finberg, Vol. I. and LXXI.-LXXIX.). A noble series followed the *Calais Pier*; the *Boats carrying out Anchors* (1804), the *Shipwreck* (1805, No. 476), the *Sun rising in a Mist* (1807, No. 479), *Spithead* (1809, No. 481), and *Bligh Sand* (No. 496), with the *Death of Nelson* (1808, No. 480) to mark Turner as England's greatest historical painter. Mythological compositions had accompanied these (*Hesperides*, 1806, No. 477, inspired by Poussin; *Apollo*, 1811, No. 488, inspired by Titian); Claude was the model for *Dido and Aeneas* (No. 494) and *Appulia* (No. 495) in 1814, and for *Dido building Carthage* (1815, No. 498); in English landscape the very modern *Frosty Morning* (1813, No. 492) was one of many, and *Crossing the Brook* (No. 497) in the year of *Dido* applies to English landscape the Claude-like structure of *Mercury and Herse* and foreshadows the build of the coming Italian pictures; excursions had also been made in the field of Dutch interior painting—*Blacksmith's Shop* (1807, No. 478), *Garreteer's Petition* (1809, No. 482), and *Cobbler's Home* (No. 2055).

These various lines of work were knit together in the project of *Liber Studiorum*, begun in 1807, continued till 1819, and never concluded. Claude had kept for reference in his *Liber Veritatis* (now at Chatsworth) sketches of the composition of his

pictures drawn in reed line and brown wash, and these had been engraved by Earlom. Turner prepared drawings in line and sepia wash of sample compositions—"Historical, Mountainous, Pastoral, Marine, and Architectural"; the lines were etched, the washes, with the exception of one, an aquatint, were mezzo-tinted, Turner being aided in this by a number of engravers; seventy out of one hundred were published. Numerous engravings after his drawings had appeared in other publications, and he trained the line engravers on copper and later on steel to a filmy delicacy of execution. Of publications begun up to 1819 may be mentioned Cooke's *Picturesque Views of the Southern Coast of England*, 1814-26; *Views in Sussex*, 1816-19, and *Rivers of Devon*, 1814-19; Hakewill's *Italy*, 1820 (from sketches supplied to him); Whitaker's *Richmondshire* 1818-23, the climax of these complex "Views." In 1807 Turner was appointed Professor of Perspective, a work he took up reluctantly, but carried out arduously, as his MSS. (in the possession of Mr. Mallord Turner) and diagrams (CXCV) remain to prove. He resigned in 1837, but had ceased to lecture at a much earlier date.

In 1817 Turner was in Belgium, Holland, and on the Rhine, where in three weeks he painted 50 body-colour drawings on stained paper; in 1818 in Scotland for *Provincial Antiquities*; in 1819 he exhibited the large *Englund: The Thames from Richmond Hill*, and first visited Italy (age 44). He went by Calais, Paris, Savoy, over Mont Cenis (CLXXIII), then by Turin, Como, Lugano, Maggiore (CLXXIV), to Milan, Verona, Venice (CLXXV), thence to Bologna, Rimini and Ancona (CLXXVI), Loretto and other places to Rome (CLXXVII, CLXXVIII, CLXXIX); there he drew, making a number of notes in the Vatican museum, and excursions to Tivoli, Albano, Nemi, &c. (CLXXX-III), and went on to Naples and Baiae (CLXXXIV) to Pompeii, Amalfi, Sorrento, Herculaneum, Paestum, returning to Rome and working there (CLXXXV-CXC); thence by Narni, Spoleto, Arezzo, to Florence (CXCI) and back by Turin and the Simplon (CXCI-IV). Two pictures of Rome appeared in 1820, and in 1823 *The Bay of Baiae* (No. 505), the first of a series in which the complex panorama of the recent English drawings is transposed to Italy, and the water-colour vision rendered in more iridescent colours. His method, along with his vision, had been changing, and this date is a convenient one to mark the revolution; the toned ground, dark colour and solid painting that make early pictures like *Jason* rectangles almost of black were to change to the opposite extreme

of his later work. The grey-blue sky of *Crossing the Brook* and other English pictures had already invaded this darkness; now the light tone breaks into the foregrounds as well; the ground is white, in parts stained like a water-colour, in others thinly scumbled. In pictures of the later period the ground is frequently laid in with masses of blue, yellow and red (see the yellow foreground of the *Mountain Glen* (No. 561) and the vermillion of the *Visit to the Tomb* (No. 555). The spots of dark tone tend to be no more than the 'patch' that shows up the brightness of a fair complexion. In the transition period of the *Bay of Baiae* the shadows (at least in their present condition) contrast somewhat garishly with the lights, and these pictures are less satisfying than Turner's earlier and later work. In the *Ulysses and Polyphemus* of 1829 he reached a new balance; all is colour, both shadow and light, and a flaming design of morning clouds takes the place of the dark architecture of his early skies and of the blue spaces broken by tree clumps of the middle period. This is the period also of some fine Petworth pictures, of simple and perfect pieces like the *Ship Aground* (No. 2065) and *Evening Star* (No. 1991); the Cowes yachting scenes are just before. Ten years later the powers of colour which had thus translated the early shipping picture into the romance of *Ulysses* were applied to the original subject, and the Nelson motive of thirty years before reappeared in the *Temeraire* of 1839.

The last period of Turner's oil painting, from 1840 onwards, includes elemental dramas of storm and conflagration, whose beauty is sometimes marred by the freakish side of his fancy, as is the case with some earlier works. There are pictures of *Light and Colour* on one side, companion pieces of *Shade and Darkness* on the other. The pictures so named with their abstract circular composition round the centre of light are typical of the series, and the odd subtitle of one of them ("Goethe's Theory of Colour") shows his preoccupation. The furnace of the *Rain Steam and Speed* (No. 538) and of the *Hero of a Hundred Fights* (No. 551), the 'sea of blood' of *War* (No. 529), the *Angel in the Sun* (No. 550), belong to one side; the *Snowstorm* (No. 530), the black *Peace* (No. 528), the *Undine* (No. 549), to the other. During these years the mountains and foliage, the Carthage and Baiae of his earlier imagination are displaced by Venice, where the buildings and water gave free play to reflections of light and colour; the title, *The 'Sun of Venice' Going to Sea* (No. 535), shows what was in Turner's mind.

The last pictures he exhibited were a combination of the old and the new, a Carthage, Cowes and Venice in one.

But the oil pictures alone give an imperfect view of his later activity. From 1820, the date of his first Italian tour, till about 1840, Turner's water-colour work, sketches apart, was mainly for engravers. The chief new series were the *Rivers of England* (1823-7), *Ports of England* (1826-8), *Picturesque Views in England and Wales* (1827-38), *The Keepsake* (1828-37) and similar publications, *The Rivers of France* (1833-5), *Turner's Annual Tour* (1833-5), and a multitude of illustrations, including those to Rogers's *Poems* (1834), Byron's *Life and Works* (1832-4), Scott's *Works* (1834-6), and *Life* (1839), Finden's *Bible* (1836), *Milton* (1835), White's *India* (1836-7), Campbell's *Poetical Works* (1837), Moore's *Epicurean* (1839). This work, of very mixed quality from the pitch of the *England and Wales* and *Rivers of France* down to the prettiness of the vignette drawings (1830-6), had been accompanied by colour sketches unprecedented in their freedom, flaming hues and ethereal structure. It was this line that Turner developed when he ceased to illustrate. From 1838 to 1845 he spent an increasing time on his "annual tours" abroad, especially in Venice and the north of Italy, and in Switzerland. From the sketches made he occasionally developed finished drawings; the sketches themselves are part of the Turner Collection (CCCLXIV, examples in Room VIII). These are the last word of his art. His health began to fail in 1845, but he exhibited up till 1850. On December 19 1851, he died in the small house on the river at Chelsea, which he had kept from the knowledge of his friends, and where he passed under the name of Booth, that of his housekeeper. He was buried beside Sir Joshua Reynolds in the crypt of St. Paul's on December 30.

Turner was short and stout, with weather-beaten complexion, blue eyes, hawk nose, small hands and sturdy, sailor-like walk. "He might have been taken," says Leslie, "for the captain of a river steamboat at first sight, but a second would find far more in his face than belongs to any ordinary mind. There was that peculiar keenness of expression in his eye that is only seen in men of constant habits of observation. His voice was deep and musical, but he was the most confused and tedious [public] speaker I have ever heard. In careless conversation he always expressed himself happily, and he was very playful; at a dinner-table nobody more joyous." He was excellent company among his intimates, and a warm-hearted friend, but his absorption in work made him shy of society. He was a kindly critic of other men's work, and if keen

at a bargain, capable of generous and disinterested acts. He was assiduous in his attention to Academy business, and had a deep feeling of loyalty to that institution. He was never married; Wornum credits him with two children, the Evelina and Georgiana Danby, who appear in the will as daughters of Sarah, widow of John Danby, and cousins therefore of Turner's housekeeper. This may be mere gossip, and the squalid legend about week-end carouses at Wapping appears to be based on nothing but the fact that Turner had property there and went down to collect his rents.

(Ruskin, *Modern Painters*, 1843-1860; *Harbours of England* and *Notes on the Turner Gallery at Marlborough House*, 1856; *Catalogue of Sketches and Drawings*, 1857 and 1881; *Notes on his Drawings by Turner*, 1878; Burnet, Cunningham and Murray, *Turner and his Works*, 1859; Wornum, *The Turner Gallery*, 1859; Thornbury, *Life*, 1862 and 1877; Hamerton, *Life*, 1879; Monkhouse, *Turner*, 1879; Armstrong, *Turner*, 1902, with list of works by E. Dillon; C. F. Bell, *List of Exhibited Works*, 1901; Rawlinson, *Turner's Liber Studiorum*, 1878 and 1906; *The Engraved Work of J. M. W. Turner*, Vol. I., 1908; MacColl, *Turner's Lectures at the Academy*, "Burlington Magazine" March 1908; Finberg, *Drawings*, 1910).

#### "TURNER'S GALLERY" AND THE TURNER BEQUEST.

During the greater part of his career Turner showed his pictures at a gallery in Queen Anne Street West, No. 44, afterwards 47 and 23; the Howard de Walden Estate office is built on the site. He occupied the gallery from 1808; from Christmas 1819 during 1820-21 the house was rebuilt, No. 44a added to it, and the gallery probably enlarged; Turner then became sole tenant.\* In *The*

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\* Mr. Mallord Turner has kindly looked up the records of the estate. At first Turner was one of several tenants, from 1811 of five, the Earl of Effingham being one. The facts known about Turner's other abodes may be added here. In 1800 Turner's address in the R.A. Catalogue was 64 Harley Street; this and the adjoining house he was owner of at his death. From 1801 to 1804 his address is 75 Norton Street, Portland Road. At some time about 1805-6 Turner gives the address Sion Ferry House, Isleworth, in "Studies for Pictures, Isleworth" Sketch Book, XC. In 1806 the Harley Street address again is given (R.A. Catalogue), and in 1808-10 West End, Upper Mall, Hammersmith, is added. According to Mr. Ruskin he was there as early as 1807. In 1811 the latter stands alone, on 1812 Queen Ann Street West first appears and continues to the end, with the addition of Solus Lodge, Twickenham, in 1814, changed to Sandycombe Lodge, 1815-26, the last year in which it appears. A letter of Turner's

*Review of Publications of Art.* No. II., June 1808 (a quaterly discovered by Mr. Mallord Turner among Turner's books), there is a notice of "the Principal works which he" (Turner) "this year exposes to view," in his "Gallery in Queen Anne Street West," "now open to the public (gratis)." Eleven pictures are described (one in the "lower room"), chiefly of Thames scenery down to the sea, and a reference is made to others of the series formerly exhibited. Mr. Finberg has noted that Turner exhibited nothing at the R.A. in 1805, two pictures only in 1804, 6, 7, respectively; one in 1808. It is possible then that the private exhibitions go back several years; a catalogue was printed in 1809 (see case of "Relics"). At least half of Turner's important pictures remained on his hands; several he refused to part with, and he bought back others; he refused also large offers for the whole collection. The idea of leaving any of his pictures to the nation first took definite shape in his will of June 10 1831, when he left the *Sun Rising in a Mist* and *Dido building Carthage* to the National Gallery on condition that they should hang between the *Seaport* and *Mill* of Claude. In this will the main provision was for "Turner's Gift," a home for "Poor and Decayed Artists," and no reference is made to the rest of his pictures. This was possibly a sheer oversight, for in a codicil of Aug. 20 1832, he devised all his three per cents. "for the erection of the gallery to hold my pictures, and places, houses or apartments of one, two, three or more persons" (i.e. the 'Turner's Gift'), "keeping in view the first object I direct, namely to keep my pictures together to be viewed gratuitously." If difficulties arose the "Pictures and Property" were to be kept in "Turner's Gallery at 47 Queen Anne Street West," with Hannah Danby as keeper. The rest of his property was to go to the R.A., who were to institute an annual dinner on his birthday, and a lectureship on Landscape or a Turner Medal for Landscape to be given every two years. In 1844 Turner executed a Deed conveying to Trustees a property at Isleworth on which 'Turner's Gift' (including the gallery) was to be built; but the deed was never 'delivered.' In a codicil of Aug. 26 1846,

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father in the possession of Mr. Mallord Turner, has the address Solus Lodge, Twickenham with the date Sep. 1 1812. Turner was there therefore two years earlier than has been supposed, and the statement in the books, based on the catalogue addresses, that he went to Queen Anne Street in 1811 or 12 and then built his house and gallery, perhaps arises from the building of the Twickenham cottage, which he designed. He probably lived at Hammermith 1807-11, then at Twickenham from 1812, with a gallery and other rooms in town till 1822. The house was latterly neglected; but about 1818-14 he kept a liveried servant.

afterwards revoked, he first made provision for his monument in St. Paul's. Perhaps the progress of the National Gallery Building (1832-8), his friend Chantrey's will (1841), and Mr. Vernon's Gift (1847) under the advice of his and Turner's friend George Jones, suggested a change of plan, for in a third codicil, Aug. 2 1848, he left his finished pictures, except the two already bequeathed under special conditions, to the Trustees of the National Gallery, "provided a room or rooms are added to the present National Gallery to be, when erected, called 'Turner's Gallery.'" Otherwise they were to remain at his house, and the lease to be renewed; the pictures to be seen gratuitously, and changed from time to time.\* If the lease were not renewed the pictures were to be sold. In a further codicil of the same date, Aug. 2 1848, it was provided that the bequest was to be void if the Trustees did not carry out its provisions in five years. Under a fifth codicil of Feb. 1 1849 the term was extended to ten years. In the alternative the pictures were to be shown at Queen Anne Street till within two years of the expiry of the lease (i.e. 1880) and then sold; £1,000 of the proceeds to go to a monument in St. Paul's, "where I desire to be buried among my brothers in art"; £1,000 to the pension fund of the R.A. on condition of Turner's Medal being instituted; the rest to other charities. His intention as to "Turner's Gift" was reaffirmed. The will was proved Sep. 6 1852, and the effects sworn under £140,000. The next-of-kin raised an action and litigation ensued for more than five years; at length on March 19 1856 the Court of Chancery issued a Decree by which the National Gallery came into possession of all pictures, drawings and sketches by Turner himself. Two assessors, Sir Charles Eastlake and Mr. John Prescott Knight decided which works came under this description†, and their catalogue was verified by affidavit in December 1858. This consisted of:—

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\* The lease was for 60 years from 1822. The gallery in Queen Anne Street was 55 by 19 feet, and at Turner's death contained 24 pictures and an unfinished sketch. These were the *Tenth Plague*, *Death of Nelson*, *Garreteer's Petition*, *London from Greenwich*, *Kingston Bank*, *Blythe Sand*, *Cottage Destroyed by Avalanche*, *Hannibal Crossing the Alps*, *Frosty Morning*, *Apullia*, *Crossing the Brook*, *Dido building Carthage*, *Decline of Carthaginian Empire*, *Richmond Hill*, *Bay of Baiae*, *Watteau Painting*, *Lord Percy under Attainder*, *Snowstorm*, *Port Ruysdael*, four views of Venice, *Battle of Trafalgar*, and a sketch for the last. (Wornum, *Turner Gallery*, xvii.—xviii.) The wall hangings and carpet were red; the former had been used at the Queen's coronation in the Abbey. (*Thornbury* ii, 177.)

† Mr. Finberg relegates CCCLXVI.—CCCLXXX. to an Appendix of "Doubtful and Other Drawings," including drawings by Samuel Scott, Rooker, Dayes, De Loutherbourg, Girtin, &c.

Finished Pictures ... ..	100
Unfinished, including mere beginnings ...	182
Drawings and sketches in colour and pencil, including about 300 coloured drawings ... ..	19,049*
	<hr/> 19,331

Meantime a small committee, Messrs. H. A. J. Munro, Clarkson Stanfield and David Roberts, had aided the Director in preparing paintings and selecting drawings for exhibition (December 5 1856). Thirty-four oil paintings were almost immediately shown, and added to, till by May 1857, 105 were on view; 184 oils, finished and unfinished, have now been framed and exhibited, and are catalogued below. Pictures remaining at Trafalgar Square (20), and those lent to Provincial Galleries (31) are included; the notices have been revised and expanded, and references to Drawings and notes in the Inventory supplied. In some cases descriptions have been borrowed from Mr. C. F. Bell's Catalogue. The collection of between nineteen and twenty thousand drawings includes a certain number of "finished drawings," i.e. exhibited drawings such as *Edinburgh from the Calton Hill*, or water-colours such as Turner prepared for engraving, exhibition and sale, (e.g. "Rivers and Ports," CCVIII); others are slighter indications for the engraver, (e.g. "Liber Studiorum Drawings" CXVI-CXVIII); others are sketches from which he was prepared to execute "finished drawings," (e.g. some of the later Swiss and Italian water-colours, CCCLXIV). Yet others were diagrams for the illustration of lectures (CXCV); but the vast bulk consists of the notes and sketches that had accumulated from Turner's earliest years during his sketching tours. Three hundred sketch books are included, chiefly containing pencil outlines, and also written notes of itineraries, engraving projects, scraps of verse, calculations, notes for lectures and remarks on pictures, &c. To all this, Turner seems to have given no thought in leaving his pictures to the nation, but apart from their beauty these pages constitute a most interesting record of the development and wanderings of an artist who rarely wrote letters, had few intimates, and whose career was followed by no competent biographer. All this material was gone through and sorted after a fashion by Mr. Ruskin, but rather with a view to choosing what approved itself

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\* Mr. Finberg's reckoning of "pages drawn upon" is 20,098, of which 855 belong to the Appendix, leaving a total of 19,743; but this includes 23 Vaughan Bequest drawings. Add 16 drawings, omitted from the Inventory.



to him for exhibition than with the aim of preparing the whole for reference. He had renounced his executorship under the will, but was invited to make a preliminary inspection of the drawings. He described what he found in the preface to 'Modern Painters,' Vol. V.

"In seven tin boxes . . . I found upwards of nineteen thousand pieces of paper, drawn upon by Turner in one way or another. Many on both sides; some with four, five, or six subjects on each side (the pencil point digging spiritedly through from the foregrounds of the front into the tender pieces of the sky on the back); some in chalk, which the touch of the finger would sweep away; others in ink, rotted into the holes; others (some splendid coloured drawings among them) long eaten away by damp and mildew, and falling into dust at the edges, in capes and bays of fragile decay; others worm-eaten, some mouse-eaten, many torn half through; numbers doubled (quadrupled, I should say) up into four, being Turner's favourite mode of packing for travelling; nearly all rudely flattened out from the bundles in which Turner had finally rolled them up, and squeezed them into his drawers at Queen Anne Street.\* Dust of thirty years' accumulation, black, dense and sooty, lay in the rents of the crushed and crumpled edges of these flattened bundles . . . About half, or rather more, of the entire number consisted of pencil sketches, in flat oblong pocket-books, dropping to pieces at the back, tearing laterally wherever opened, and every drawing rubbing itself into the one opposite."

Ruskin's first report appeared in the *Times*, Oct 28 1856, and he then offered to sort and arrange the drawings. A first selection of 102 coloured finished drawings was exhibited at Marlborough House in Feb. 1857. He then devised a system of closed cases to keep framed drawings from exposure to light, and 400 drawings were eventually arranged in this way (May 15, 1858). 1,000 drawings besides were mounted, and 338 framed to take the place of the original 102. Most of these were transferred to South Kensington, Aug. 1859. By 1862 there were 194 frames. In 1869 three selections were prepared for circulation, in all 196 drawings, and by 1878, 249 drawings and 8 sketch books were lent to Oxford. In 1876 the enlargement of the National Gallery allowed the British pictures and drawings to be recalled; the drawings were rearranged and re-numbered, table cases provided for showing 60 at a time of the "Cabinet" drawings, and nearly 300 were hung in two ground floor rooms (June 1878). Two other rooms were added in 1889, 319 more drawings framed, and 200 hung. In 1890 a fourth collection of 50 drawings was lent to Sheffield, and by 1896 a fifth and sixth loan collections were ready. Ruskin had scheduled the whole collection of unexhibited drawings in 308 parcels and handed a MS. catalogue to the Gallery, May 14, 1862. He further

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\* Mr. C. R. Leslie in his reminiscences of Turner, in "Dilecta" (ch. i.) describes the way in which the artist would roll up his sketches and put them in his coat-tail pocket. (Mr. Cook's note, *Ruskin on Pictures*, p. ix.)

prepared three successive catalogues of the exhibited drawings, the last in 1881, when he proposed a rearrangement, not carried out. The matter of these catalogues, with the official numbering supplied, has been published by Mr. E. T. Cook in *Ruskin on Pictures*, Vol. I.; *Turner at the National Gallery and in Mr. Ruskin's Collection*, Geo. Allen, 1902 (see his preface for further details). In this way about 1,800 of the drawings have been exhibited to the public. In April 1905, Mr. A. J. Finberg was invited by the Trustees to undertake a chronological arrangement and inventory of the whole collection. To do this it was necessary to bring together pages of sketch books and members of groups of drawings that had been separated by Mr. Ruskin. To this work Mr. Finberg devoted a great part of four years, grouping the drawings on the evidence of paper, size, water-marks, &c., as well as that of subject, style, and notes by the artist himself. The result was published in 1909 as *A Complete Inventory of the Drawings of the Turner Bequest, with which are included the 23 drawings bequeathed by Mr. Henry Vaughan* (2 vols. H.M. Stationery Office, 15s.), the non-exhibited drawings and sketch books being arranged in slender cases. In this inventory the sketch books or groups of drawings are indicated by roman numerals, to the number of CCCLXV,\* the pages of sketch books by arabic numerals, the members of groups of drawings by letters of the alphabet or arabic numerals. This system of numbering has been followed in the present catalogue, which gives the drawings exhibited up till now. The date, order and grouping in some cases are of necessity conjectural and subject to correction. In the case of previously exhibited drawings the old gallery numbers have been added in square brackets. At present only a number of large early water-colours, and a few later "Colour beginnings" and large drawings have been added to the exhibited drawings, but others will be gradually mounted and made available for study. It will be necessary to protect the water-colours from undue exposure to light, from which some have already suffered; but at the opening of the Gallery a large series chronologically arranged will be found in Rooms X to VIII, and others below. The Vaughan Bequest *Liber* drawings are placed in their order with those from the Turner Bequest.

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\* Doubtful drawings and these certainly by other hands bring up the number of sections to CCCLXXX.

## I. OIL PAINTINGS.

All works by this painter, except when otherwise described, belong to the 'Turner Collection,' bequeathed by him to the nation. Nos. 369-372 are from the Vernon Gift; No. 813 bequeathed by Mr. J. Meeson Parsons; No. 1180 by Mrs. Elizabeth Vaughan, and a number of drawings by Mr. Henry Vaughan. Against the titles of pictures at The National Gallery, Trafalgar Square, [N.G.], or lent to provincial galleries the place is indicated in square brackets.

No. **369.** *The Prince of Orange, afterwards William III., landing at Torbay, November the 5th, 1688.*

Rough sea, grey sky with sun; foreground in shadow; in centre the Prince standing in royal barge; behind a Dutch man-of-war of the transport fleet, saluting; the water covered with craft of various sizes. The title, in R.A. catalogue, runs: "The Prince of Orange, William III., embarked from Holland and landed at Torbay, November 4, 1688, after a stormy passage—'History of England.'" A note follows,—"The yacht in which His Majesty sailed was, after many changes and services, finally wrecked on Hamburg sands while employed in the Hull trade." (Actually on the Black Middens, near Tynemouth Castle, according to Wornum.)

Canvas, 35½ by 47½. Exh. R.A. 1832. Vernon Gift, 1847.

No. **370.** *Bridge of Sighs, Ducal Palace and Custom-house, Venice: Canaletti painting.*

Formerly catalogued as: "Venice, the Dogana, Campanile of San Marco, Ducal Palace, Bridge of Sighs, &c. Canaletti painting." This is Turner's first exhibited picture of Venice; his first visit and sketches were in 1819.

Wood, 20 by 32. Exh. R.A. 1833. Vernon Gift, 1847.

No. **371.** *The Golden Bough.* [Dublin.]

Formerly catalogued as "Lake Avernus. The Fates and the Golden Bough." The above is Turner's title, with the addition (MS., "Fallacies of Hope"). Cunningham says that the Council of the R.A. suppressed the quotation. Lake Avernus is seen from a height in the middle distance; the Bay of Baiae and Mt. Vesuvius in the distance; to left a temple on a height, with pines; to right, a pine; beneath it two figures reclining (? Fates); a third to left, standing in a pool, holds the 'golden bough'; in middle distance figures round a fire. Lake Avernus, near Cumae, was supposed to be the overflowing of Acheron, the river of the infernal regions, and hence the entrance to those regions. The 'golden bough' was a branch of the tree of Proserpine, which, when plucked by mortals, by favour of the Fates, enabled them to visit and return from those regions with impunity.

Canvas, 41½ by 64½. Exh. R.A. 1834. Vernon Gift, 1847.

- No. **372.** *Venice, the Canal of the Giudecca, San Giorgio Maggiore, the Dogana, etc.* [Leicester.]

Exh. R.A. 1842 as "The Dogano (sic), San Giorgio, Citella, from the steps of the Europa." Formerly identified with the "Venice" (R.A. 1834). Described in E. Dillon's catalogue as "Venice: The Dogana, San Giorgio Maggiore, and the Citella, from the Riva."

Canvas, 24 by 36. Exh. R.A. 1842. Vernon Gift, 1847.

- No. **458.** *Portrait of himself, when young.*

Bust, life-size. Painted about 1798. A somewhat similar portrait in possession of Mr. Wentworth Wass (30 by 25) was in the Grosvenor Gallery, 1887, and New Gallery, 1891.

Canvas, 29 by 23.

- No. **459.** *Moonlight, a Study at Millbank.*

A view of the Thames, looking east. This is the first exhibited work of Turner that was certainly an oil-painting.

Wood, 11½ by 15½. Exh. R.A. 1797.

- No. **460.** *Buttermere Lake, with part of Cromack Water, Cumberland—A Shower.* [Exeter.]

"Till, in the western sky, the downward Sun

Looks out, effulgent—

The rapid radiance instantaneous strikes

Th' illumin'd mountains in a yellow mist,

Bestriding Earth, the grand ethereal bow

Shoots up immense; and every hue unfolds."

*Vide Thomson's Seasons.*

Mountainous landscape with rainbow; in foreground Buttermere, in distance Cromack Water. cf. "Buttermere Lake," XXXV, 84 [696].

Canvas, 35 by 47. Exh. R.A. 1798. Lent to Stockport, 1884; to Salford, 1896.

- No. **461.** *Morning on the Coniston Fells, Lancashire.*

R.A. 1798, "Morning amongst the Coniston Fells, Cumberland."

———"Ye mists and exhalations that now rise,

From hill or streaming lake, dusky or gray,

Till the sun paints your fleecy skirts with gold

In honour to the world's great Author rise."

*Milton, Par. Lost, Book V.*

Hilly landscape, with mountain torrent.

Canvas, 47 by 35. Exh. R.A. 1798.

- No. **462.** *Landscape, with Cattle in Water.*

On the further side of a pool in the foreground, in which ducks are paddling and baskets floating, are cattle; a wooden bridge in the middle distance to the right; undulating country in distance.

The proper title is "The Union of the Thames and Isis." The picture was exhibited under this name in Turner's Gallery, 1808.

Canvas, 35½ by 47½. At Warrington, 1884-1908.

No. **463.** *Æneas with the Sibyl. Lake Avernus.* [Stockport.]

The Cumæan Sibyl was said to have accompanied Æneas to the lower world. He desired to consult his father Anchises, and could only do so bearing the "golden bough." The cave or grotto of the Sibyl is in a subterranean passage near Cumæ and lake Avernus, close to the bay of Baiæ; it is still shown to travellers. See No. 505. An early work in the manner of Wilson, about 1800; the first of Turner's mythological subjects. See pencil study for the subject LI, N.

Canvas, 30 by 39.

No. **464.** *Rizpah watching the Bodies of her Sons.* [Liverpool.]

"And Rizpah the daughter of Aiah took sackcloth, and spread it for her upon the rock, from the beginning of the harvest until water dropped upon them out of heaven, and suffered neither the birds of the air to rest upon them by day, nor the beasts of the fields by night." 2 Samuel, xxi. 10.

1800 or later. Engraved with alterations in *Liber R.* 46. Study for this CXVII, U. [864].

Canvas, 36 by 48.

No. **465.** *Mountain Scene, with a Castle on a Hill, in the middle ground: a Man Angling in a Stream in the foreground.*

Painted 1798-1800; in the manner of Wilson.

Canvas, 17 by 20½.

No. **466.** *View in Wales: Mountain scene, with Castle; Evening.* [Newcastle-on-Tyne.]

Painted about 1800.

Canvas, 22 by 28.

No. **467.** *Sand Bank, with Gipsies; a Sketch.*

Right, two cows on a bank; left, two men seated by the side of a fire. Painted before 1809. Exhibited in Turner's Gallery, 1809, No. 1, as *Sketch of a Bank with Gipsies*. Mr. Rawlinson mentions a soft-ground etching of this subject ascribed to Turner (R. 91).

Canvas, 24 by 33.

No. **468.** *View on Clapham Common.*

A study of trees; in the foreground men angling. Painted about 1802.

Canvas, 12 by 17.

No. 469. *Sea Piece.*

A vessel stranded near a jetty ; boats in the foreground ; squally weather. Painted about 1802.

Wood, 11 by 7½.

No. 470. *The Tenth Plague of Egypt.*

"And it came to pass, that at midnight the Lord smote all the first-born in the Land of Egypt. And Pharaoh rose up in the night, he, and all his servants, and all the Egyptians ; and there was a great cry in Egypt ; for there was not a house where there was not one dead." *Exodus* xii. 29-30.

Valley with a city, seen from a height ; on a rocky plateau in left foreground a group of figures mourning over a dead child. Engraved, with slight modifications, *Liber* (R. 61). A study for this is CXVIII, H. [469].

Canvas, 35½ by 47½. Exh. R.A. 1802.

No. 471. *Jason in search of the Golden Fleece.*

The serpent, guardian of the fleece, has been charmed to sleep by Medea, and Jason stealthily passes by the monster, of which only one gigantic coil shows from among the rocks and shattered trees about his cavern. Study for the composition in "Jason" Sketch Book, LXI, 60a, and for the figure in LXXXI, 7. Reproduced, *Liber* (R. 6), etched by Turner ; engraved by C. Turner. Study for this CXVI, E. This picture and the *Bligh Sand* (496) were sent by Turner to an exhibition at Plymouth ; this appears from a letter to Ambrose Johns, November 4 1815 (Armstrong, p. 24). " . . . Your letter arrived the day after the case left London, containing, not what you expect or perhaps will like—as you seem to have thought only of Dido, whose unwieldy framework might even of itself produce a miscarriage in so long a journey, the first piece I ever thought of as being generally wrong—you will find, alas, everything contrary to your wishes, which I am, believe me, sorry for. But even had I been less quick in despatching the two I have sent, viz. the picture exhibited last year,\* *Bligh Sands*, and *Jason*, an old favourite with some, still I could not have sent any 30 or 40 guineas pictures, for I have none by me or [? in a condition to finish] upon so short a notice, and the neglect of sending my letters after me to Yorkshire had placed me, as usual, in the rear, as well as prevented me getting anything forward in that ratio of price. However, you may do exactly as you please about them, only have the goodness to consider the pictures sent as *under your care*, and if they contribute one shilling more to the treasury of the exhibition at Plymouth I shall feel happy and proud of being an adjunct with the intentions of my worthy friends at Plymouth towards establishing or promoting the Arts."

Canvas, 35½ by 47½. Exh. R.A. 1802, as "Jason"; Brit. Inst. 1808, as "Jason, from Ovid's *Metamorphosis*"; Plymouth, 1815.

\* He perhaps means at the last exhibition : *Bligh Sand* was at the R.A. 1815.

No. **472.** *Calais Pier, with French Fishermen preparing for Sea: an English Packet arriving.*

A dark and stormy sky, and a strong breeze blowing. On the eastern jetty of the harbour are people cleaning fish, and many other figures, among them a woman disputing with an old fisherman in the boat below, who shakes his only half-filled bottle of brandy at her in remonstrance. The English packet is the cutter with dark sails, which has just entered the harbour.

Canvas, 67 by 94½. Exh. R.A. 1803, as "Calais Pier, with French poissards preparing for sea: an English packet arriving."

No. **473.** *Holy Family.*

The Virgin and Child with St. Joseph réposing in the open air. LXXXI, 63, is a study, inscribed 'Holy Family.' This picture, the *Tenth Plague, Hesperides*, and *Sodom*, are apparently priced at £400 each in 'Finance' Sketch Book, CXXII, 36 (1809 or later).

Canvas, 40 by 56. Exh. R.A. 1803.

No. **474.** *The Destruction of Sodom.*

"Then the Lord rained upon Sodom and upon Gomorrah brimstone and fire from the Lord out of heaven. And he overthrew those cities, and all the plain, and all the inhabitants of the cities, and that which grew upon the ground. But his wife looked back from behind him, and she became a pillar of salt." *Genesis* xix. 24-26.

Lot and his daughters are to the right leaving the burning city; his wife as a pillar of salt is behind them. Painted about 1805.

Canvas, 57 by 93.

No. **475.** *View of a Town. A Sketch.*

Painted about 1798.

Canvas, 9½ by 13.

No. **476.** *The Shipwreck. Fishing Boats endeavouring to Rescue the Crew.* [N.G.]

The huge wreck is labouring in the distance, still crowded with human beings; in the foreground and near the wreck are several fishing boats, tossed on the raging sea and striving to approach the disabled ship. One boat in the centre of the picture has already rescued some of the passengers and crew. There are various studies for a 'Shipwreck' in 'Calais Pier' Sketch Book, No. LXXXI. No. LXXXVII is labelled 'Shipwreck' and contains studies for the picture, and list of subscribers for Charles Turner's engraving. No. LXXXVIII contains further studies of wreckers, *e.g.* pp. 1-8 [535a-h]. Painted in 1805; exhibited in Turner's studio 1806; originally purchased by Sir John Leicester (Lord de Tabley), and subsequently exchanged for the "Sun rising through Vapour" (No. 479, N.G.).

Canvas, 67½ by 95.

No. 477. *The Goddess of Discord choosing the Apple of Contention in the Garden of the Hesperides.*

The Goddess of Discord is on the right receiving the golden apple from one of the Hesperides. The dragon lies along the summit of a lofty rock, in the middle distance. The three daughters of Hesperus, Aegle, Hespere, and Erytheis, dwelt in this western garden, and had charge of the tree of the golden apples, the gift of Earth to Juno on her wedding day; the Hesperides and the garden were protected by the dragon Ladon. The Goddess of Discord, not invited to the marriage feast of Peleus and Thetis, threw one of these apples into the midst of the assembled gods, 'for the fairest.' It was claimed by Juno, Minerva and Venus, and Jupiter ordered the contest to be decided by Paris, son of Priam, who awarded the apple to Venus. This judgment of Paris was the cause not only of the destruction of Troy, but of countless misfortunes also to the Greeks. Two sketch books, Nos. XCIII and XCIV, are labelled 'Hesperides,' and the former contains studies for this picture. In a volume of MS. verses by Turner, belonging to Mr. C. Mallord Turner, is the following, (with variants in several lines):—

"ODE TO DISCORD.

"Discord, dire Sister of Etherial Jove,  
Coeval, hostile even to heavenly love,  
Unasked at Psyche's bridal feast to share,  
Stung by revenge and envious of the fair,  
Fierce as the noxious blast, thou cleaved the skies,  
And sought the Hesperian garden's golden prize.

The guardian dragon, in himself a host,  
Awed by thy presence, slumbered at his post.  
The timid Sisters feared thy wrathful ire,  
Proffered the fruit, told by prophetic fire  
What mischief would ensue. The Goddess heard,  
With vengeful pleasure; then her choice preferred  
The shiny mischief to herself she took  
Love felt the wound, and Troy's foundations shook."

Canvas, 59½ by 84. Exh. Brit. Inst. 1806.

No. 478. *The Blacksmith's Shop.*

"A Country Blacksmith disputing upon the price of Iron and the price charged to the Butcher for Shoeing his Pony." (Catalogue, R.A.) Repurchased by the painter at Lord De Tabley's sale, July 7 1827. This picture is said to have been painted in consequence of the praise awarded to Wilkie's "Village Politicians," in 1806, but much of Cunningham's account is legendary. It was followed by *The Unpaid Bill* in 1808, and *The Garreteer's Petition*, 1809. See also No. 2055. There is the interior of a blacksmith's shop in XCIII, 22a.

Wood, 22½ by 30½. Exh. R.A. 1807.



No. **479.** *The Sun rising through Vapour.* [N.G.]

Formerly "The Sun rising in a Mist"; originally (R.A. catalogue), "Sun Rising through Vapour—Fishermen Cleaning and Selling Fish." Fishing boats arriving and unloading; guard-ship in the distance; tide low. This picture and *Dido building Carthage* (No. 498) were bequeathed by Turner to the nation, on condition that they should be hung between two paintings by Claude (Nos. 12 and 14). Studies for the picture, LXXXI, 26, 34, 40. The picture was exchanged with Sir John F. Leicester, afterwards Lord de Tabley, for the *Shipwreck* (No. 476), and was repurchased by Turner in the De Tabley sale July 7 1827.

Canvas, 52 by 70. Exh. R.A. 1807; Brit. Inst. 1809, as "Fishermen Landing and Cleaning their Fish."

No. **480.** *The Death of Nelson, October the 21st, 1805, at the Battle of Trafalgar, on board the "Victory."*

"The Battle of Trafalgar as seen from the mizen starboard shrouds of the 'Victory'" (Catalogue Brit. Inst. 1808); to the right the "Redoubtable," beyond her the "Temeraire," &c. Nelson has fallen, struck by a musket shot fired from a mast of the "Redoubtable" about half-past one in the heat of the action, and has been carried down from the quarter-deck; he died in the course of the afternoon, in his forty-eighth year. In the Painted Hall at Greenwich there is a later picture, of about 1828, "Battle off Cape Trafalgar" (No. 98); it differs from this in composition. See LXXXVII, 45, 'Nelson' Sketch Book, LXXXIX, (numerous studies and notes, and sketch of composition, p. 26); CXX, C; CXX, S. [885].

Canvas, 68 by 94. Exh. Brit. Inst. 1808.

No. **481.** *Spithead: Boat's Crew recovering an Anchor.* [N.G.]

Men-of-war anchored in the roadstead; others bearing up for anchorage; a fresh breeze blowing. Identified by Mr. Finberg with a canvas exhibited in Turner's Gallery unfinished in 1808. It represents the return of the English Fleet with the Danish ships which were seized at Copenhagen. Studies in "Spithead Sketch Book," of 1807; C. 6 &c. "Spithead" occurs in a list of subjects for *Liber*, CLIV (a), p. 27a.

Canvas, 67 by 92. Exh. R.A. 1809.

No. **482.** *The Garreteer's Petition.*

"Aid me, ye powers! O bid my thoughts to roll  
In quick succession, animate my soul;  
Descend my Muse, and every thought refine,  
And finish well my long, my long-sought line."

A poet in his attic, burning the "midnight oil." On his wall are pasted a plan of Parnassus, and a table of fasts. Study for

this CXX, A. Written beneath is 'Translations or—Art of Poetry. Hints for an Epic Poem . . . upon Floor and Paraphrase of Job. Coll. of Odds and Ends.' CXX, B is a study for a companion picture of a painter at work on 'Forbidden Fruit,' with verses subjoined.

Panel, 21 by 30. Exh. B.A. 1809.

No. **483.** *London from Greenwich.*

The Hospital and Park in foreground; the Thames and London in distance; wind blowing from south-west. Exhibited in Turner's Gallery, 1809, No. 16, as *London*, with the following verses:—

"Where burthen'd Thames reflects the crowded sail,  
Commercial care and busy toils prevail,  
Whose murky veil aspiring to the skies,  
Obscures thy beauty and thy form denies,  
Save where thy spires pierce the doubtful air,  
As gleams of hope amidst a world of care."

Etched by J. M. W. Turner, and engraved by C. Turner in *Liber XXVI.* (R. 26). Study for this No. CXVII, D [493]. cf. also CXX, N., CLVIII, 67a, 68.

Canvas, 34½ by 46½.

No. **484.** *St. Mawes, Falmouth Harbour, Cornwall.*

The small castle on the hill was built in the reign of Henry VIII. Pendennis Castle is in the distance. Painted about 1812. 'St. Mawes or Pendennis' is noted in 'Devonshire Coast' Sketch Book, CXXIII, 5; 133 is possibly a study there.

Canvas, 36 by 48.

No. **485.** *Abingdon, Berkshire, with a view of the Thames; Morning.*

Cattle are in the calm water and on the banks of the river; the town and bridge are in the distance beyond some barges. Painted about 1810. Repurchased by Turner at the sale of Mr. G. Hibbert, June 13 1829. Studies in XCIII, 21a.

Canvas, 39½ by 50½.

No. **486.** *Windsor.*

A view of the castle in the distance, a meadow with figures and cattle in the foreground. Painted about 1808. There are numerous studies at Windsor in XC, XCIII, XCV, XCVII, 'Windsor, Eton' Sketch Book, XCVIII.

Canvas, 27½ by 50½.

No. **487.** *Landscape, with Cattle in the Water: Evening. A Sketch.*

Formerly catalogued as "A Ruin, Cattle in Water. A sketch, Evening. On the further side of a pool of water in foreground

cattle and sheep; ruins in the distance. Perhaps the *Sketch of Cows, &c.*, No. 2 in Turner's Gallery, 1809. But No. 1857 is identified with this by Wornum.

A water-colour of the same subject is exhibited at the Whitworth Institute, Manchester, under the title of *St. Agatha's Abbey*.

Wood, 23½ by 28½. At Sheffield Gallery, 1884-1908.

No. **488.** *Apollo killing the Python.*

"Envenom'd by thy darts, the monster coil'd,  
Portentous, horrible, and vast, his snake-like form:  
Rent the huge portal of the rocky den,  
And in the throes of death he tore  
His many wounds in one, while earth  
Absorbing, blacken'd with his gore."—*Hymn of Callimachus.*

The verses appear to be Turner's. In foreground of rocky hollow with stream the Python struggles among rocks and trees which he has crushed in his fall, and two fragments of rock he has tossed in the air; to left, Apollo, who has transfixed him with his darts, kneels in front of a boulder; beyond, a valley with mountains. The Python was a dragon at Crissa, near Delphi, who committed havoc among people and cattle. The Pythian games there commemorated his destruction by Apollo. Study for "Death of Python" LXXXI, 68; for "Apollo" XC, 3; for "Apollo and Python" XCIII, 28a.

Canvas, 57½ by 93½. Exh. R.A. 1811, as "Apollo and Python."

No. **489.** *Cottage destroyed by an Avalanche.*

Snow-storm in the Alps; an avalanche has crushed and scattered a small mountain cottage; the only thing to escape is a scared cat, springing from among the ruins to the right. Probably before 1812, cf. No. 490.

Canvas, 35½ by 47½.

No. **490.** *Snow storm: Hannibal and his Army crossing the Alps.*

"Craft, treachery, and fraud—Salassian force—  
Hung on the fainting rear! then plunder seiz'd  
The victor and the captive,—Saguntum's spoil  
Alike became their prey; still the chief advanc'd,  
Look'd on the sun with hope;—low, broad, and wan;  
While the fierce archer of the downward year,  
Stains Italy's blanch'd barrier with storms.  
In vain each pass, ensanguined deep with dead  
Or rocky fragments, wide destruction roll'd  
Still on Campania's fertile plains—he thought,  
But the land breeze sob'd, Capua's joys beware!"

MS. P. Fallacies of Hope.

A lurid sun is seen through the storm, which threatens to destroy the Carthaginian army. The pillage of Saguntum, in Spain, took place in 219 B.C. In 218 Hannibal set out for the conquest of Italy. He ascended the valley of the Isère to the Graian Alps,

passed over the little St. Bernard, and descended by the Dora Baltea; the actual passage of the Alps occupied fifteen days and Hannibal lost 30,000 foot and 3,000 horse. Turner's picture had a double origin. He was greatly impressed by J. R. Cozens' picture, "A Landscape, with Hannibal in his march over the Alps, showing to his army the fertile plains of Italy." This, supposed to have been an oil-painting, was Cozens' sole contribution to the R.A., sent from Italy in 1776. It was in the possession of Cozens' daughter, Mrs. Thomas Smith, but has disappeared. Turner is said to have spoken of it as a work from which he had learned more than from anything he had seen before. He also noted the subject on the flyleaf of his Goldsmith's 'Roman History.' The splendid vaulting of the sky was suggested by a storm at Farnley. "One stormy day at Farnley," says Mr. Hawksworth Fawkes, "Turner called to me loudly from the doorway, 'Hawkey Hawkey, come here, come here! Look at this thunder-storm! Isn't it grand?—isn't it wonderful?—isn't it sublime?' All this time he was making notes of its form and colour on the back of a letter. I proposed some better drawing-block, but he said it did very well. He was absorbed—he was entranced. There was the storm rolling and sweeping and shafting out its lightning over the Yorkshire Hills. Presently the storm passed, and he finished. 'There,' said he, 'Hawkey; in two years you will see this again, and call it 'Hannibal crossing the Alps?'" (Thornbury, ii. 88). There is a study for "Hannibal" in LXXXI, 38, 39. There are studies for the Vignette in Rogers's *Italy*, CCLXXX, 6 and 151. A version of the lines attached to No. 490 occurs in CCXCIV, p. 60a. This is the first picture to which a quotation from Turner's "Fallacies of Hope" is attached in the R.A. catalogues. He apparently used the title to cover any fragments of verse he wrote upon the subjects of his pictures, modelling himself upon Byron's *Childe Harold*, and modifying, for his title, Campbell's *Pleasures of Hope*.

Canvas, 57 by 93. Exh. R.A. 1812.

No. **491.** *Harvest Dinner, Kingston Bank.* [N.G.]

No. 2696 is an oil sketch for this. A drawing of the subject for an unpublished plate in *Liber* (B. 87) is CXVIII, W. The plate, begun by Turner, is referred to, CLIII, 2a. Exh. in Turner's Gallery, 1809, No. 10.

Canvas, 35 by 47.

No. **492.** *A Frosty Morning; Sunrise.* [N.G.]

"The rigid hoar frost melts before his beam."—Thomson's *Seasons*.

Men with a two-horse cart at work by the roadside; the stage coach approaching from the distance. Mr. F. E. Trimmer gave Thornbury the following notes on the picture. "Turner, when at Twickenham had a gig . . . and an old crop-eared bay horse, or rather a cross between a horse and a pony. In this gig he used

to drive out sketching. He has immortalised his old crop-ear in his "Frosty Morning" . . . The 'Frost Piece' was one of his favourites. Once he talked of giving it to my father, who greatly prized it. He said he was travelling by coach in Yorkshire, and sketched it *en route*. There is a stage-coach in the distance that he was on at the time. My father told me that when at Somerset House it was much brighter, and made a great sensation. It was over the fire-place in his [Turner's] gallery. The girl with the hare on her shoulder, I have heard my father say, reminded him of a young girl whom he occasionally saw at Queen Anne Street, and whom, from her resemblance to Turner, he thought a relation. The same female figure appears in his "Crossing the Brook." (No. 497).

Canvas, 45 by 69. Exh. R.A. 1813, as "Frosty Morning."

No. **493.** *The Deluge.*

"Meanwhile the south wind rose, and with black wings  
Wide hovering, all the clouds together drove  
From under heaven—  
the thicken'd sky  
Like a dark cieling stood, down rush'd the rain  
Impetuous, and continued till the earth  
No more was seen."—Milton's *Paradise Lost*.

Cf. *Liber* (R. 88) mezzotint probably by Turner. A study for this is OXVIII, X. [869]. Studies for the picture LXXXI, 120-1 and 163; CXX, X. In LXXII, 41a is an analysis and criticism of Poussin's 'Deluge' in the Louvre, which no doubt suggested the subject.

Canvas, 57 by 93. Exh. R.A. 1813.

No. **494.** *Dido and Æneas leaving Carthage on the Morning of the Chase.*

"When next the sun his rising light displays,  
And gilds the world below with purple rays,  
The Queen, Æneas, and the Tyrian Court  
Shall to the shady woods for sylvan games resort."  
4th Book of Dryden's *Æneis*.

Carthage in the background; in front the Court in long procession, prepared for the chase. This is the first of Turner's Carthaginian pictures. A water-colour study in "*Studies for pictures, Isleworth*" Sketch Book, 21 [494]; other studies in XCIII, 5, 5a, 6, 6a, 7.

Canvas, 58 by 95. Exh. R.A. 1814, as "Dido and Æneas."

No. **495.** *Appulia in search of Appulus.*

To the title Turner added 'Vide Ovid.' Hilly landscape; in middle distance a bridge of seven arches over river with woody banks; a watermill and a town to the right. In foreground are Appulia and her companions, and peasants reposing in the shade

of a tree. In foreground to left is inscribed *Appulia in search of Appulus, learns from the Swain the Cause of his Metamorphosis*. A peasant points to the name APPULLUS carved on the tree. The subject is the transformation of the Apulian shepherd, 'Appulus pastor' (*Metamorphoses* XIV). In Garth's translation, which Turner probably used, this is headed 'The transformation of Appulus.' The shepherd angered the wood nymphs by following their dance with clownish gestures, and was transformed into a wild olive. Turner follows Garth in treating 'Appulus' as a proper name, and supposes a wife 'Appulia' who comes to search for him. Wornum, misreading the title and inscriptions, supposed that Turner had confused the shepherd with the writer Apuleius, and has been followed by other writers. The picture is believed to have been painted for the Earl of Egremont, as a companion to his celebrated Claude. It is directly founded, with a reversing of the composition, on Claude's "Transformation of the Apulian Shepherd," at Bridgewater House (No. 134 in the "*Liber Veritatis*"). There are studies for the picture, CXXIX, 41, and CXXXV, 64a-66a and 67a-68a. The subject was etched by Turner and engraved by W. Say among the unpublished plates of the *Liber* (R. 72). It appears in lists of plates by Turner, CLIVa, 27 and CLXIX, inside of cover.

Canvas, 57 by 98. Exh. Brit. Instit. 1814 as *Apullia in search of Appullus*, winning premium for best landscape of the year.

No. **496**. *Bligh Sand near Sheerness, Fishing Boats Trawling*. [N.G.]

Waves break on wet sand in foreground; close in is a fishing-boat, whose sails and all but the horizon line of sea and more distant sails are in shadow; cloudy sky. Exhibited in Turner's Gallery, 1809, No. 7, as *Fishing upon the Bythe-sand, tide setting in*. Sent by Turner for exhibition at Plymouth, 1815. See note on No. 471.

Canvas, 85 by 47. Exh. R.A. and Plymouth 1815.

No. **497**. *Crossing the Brook*. [N.G.]

Near Morwell Rocks and the Weir Head, some twenty miles from the sea, looking south towards Plymouth and Mount Edgcumbe, with Poulston Bridge above, Calstock in middle distance, and Calstock Church beyond. In left foreground is a bare-legged girl, who has crossed the brook and calls to her dog, which, dripping wet, has passed midway over the stream with a bundle in his mouth; on the bank to the right is another girl seated, with a package by her side. An 'original finished sketch' is in possession of Mr. C. B. Walker, of Minneapolis, ex coll. the Earl of Jersey. Studies CXXIX, 52 (?), CXXXI, 84, 118 (?) and 162a, CXXXIII, 35a, 36 (?) and 37 (?), CXXXV, 14 (?) and 18a, 19 (?).

Canvas, 76 by 65. Exh. R.A. 1815.

No. **498.** *Dido building Carthage; or the Rise of the Carthaginian Empire.* [N.G.]

River scene, with the sun in the centre : a bridge in front and piles of classic architecture, completed and in progress, on either side ; high banks and rocks in the background. Dido, surrounded by her people, on the left ; on the right, the monument to her murdered husband, Sichæus. Insc. 'Dido building Carthage, or the Rise of the Carthaginian Empire,' and 'J. M. W. TURNER, 1815.' This picture and the "Sun rising in Mist" (No. 479) were bequeathed by Turner to the nation, on condition that they should be hung between two Claudes (Nos. 12 and 14). Turner retained all his ten Carthaginian pictures ; he appears to have intended Carthage as a warning to England ; he refused to sell this picture for large sums to patrons and publishers, and to a body of subscribers (for the National Gallery). He said he intended it for his winding-sheet. XC, 49a has some resemblance to the composition.

Canvas, 60½ by 82½. Exh. R.A. 1815.

No. **499.** *The Decline of the Carthaginian Empire.* [Manchester.]

"Rome, being determined on the overthrow of her hated rival, demanded from her such terms as might either force her into war, or ruin her by compliance ; the enervated Carthaginians, in their anxiety for peace, consented to give up even their arms and their children."

" . . . At Hope's delusive smile,  
The chieftan's safety, and the mother's pride,  
Were to the insidious conqueror's grasp resign'd ;  
While o'er the western wave th' ensanguin'd sun.  
In gathering haze, a stormy signal spread,  
And set portentous."

Hostages leaving Carthage for Rome : estuary with classic buildings either side ; in middle foreground waves break against semicircular flight of steps ; to left, ships and people embarking ; to right, altar-like monument ; at its foot a woman weeping and other figures ; emblematic accessories lying on the ground ; afternoon, sun in middle of the picture. Studies, (?) CXL, 73a, (?) CXLI, 32a, 33.

Canvas, 67½ by 95. Exh. R.A. 1817.

No. **500.** *The Field of Waterloo. June 18th, 1815.*

"Last noon beheld them full of lusty life,  
Last eve in beauty's circle proudly gay ;  
The midnight brought the signal-sound of strife,  
The morn the marshalling in arms—the day  
Battle's magnificently stern array !  
The thunder-clouds close o'er it, which, when rent  
The earth is covered thick with other clay,  
Which her own clay shall cover, heaped and pent,  
Rider and horse—friend, foe, in one red burial blent.

[Byron, "*Childe Harold*," III. 28.]

In the foreground women searching by torchlight, among the dead and dying; rider and horse, friend and foe, lie piled one upon another; to the right the Château of Hougoumont still burning; in the distance rocket signals guiding the pursuit of the routed army. Turner, as a note in CLIX, 100 indicates, was at Waterloo Aug. 16 1817; in CLX are various studies of the scene. CXCV(a), M and N, (omitted from Finberg) appear to be studies for a battle piece. The battle of Waterloo was painted by George Jones, Turner's friend.

Canvas, 57 by 93. Exh. R.A. 1818.

No. **501.** *Entrance of the Meuse, Orange-Merchant on the Bar, going to pieces; Brill Church bearing S.E. by S., Masensluys E. by S.*

Boats are unloading the wreck, and fishermen picking up oranges in the river; showery weather, a fresh breeze blowing.

Canvas, 67 by 94½. Exh. R.A. 1819.

No. **502.** *England: Richmond Hill, on the Prince Regent's Birthday.*

In the foreground a numerous party, occupied in dancing and other pastimes; beyond the famous view. There are sketches of the View CXL, 70a, 71a, 76, 77a, and of the Terrace CXLI, 10a-13; also a water-colour of the View CXCVI, B. This and the following picture are the largest Turner painted.

Canvas, 70 by 132. Exh. R.A. 1819.

No. **503.** *Rome, from the Vatican. Raffaele, accompanied by La Fornarina, preparing his pictures for the decoration of the Loggia.* [Liverpool.]

In front the Piazza of St. Peter's; beyond the Castle and Bridge of St. Angelo, with the greater part of modern Rome; in the extreme distance the Apennines, with caps of snow. Painted, 1819-20, from sketches made in Rome, 1819. See 'Vatican Fragments' Sketch Book, CLXXX. and CLXXXIX. 41.

Canvas, 69½ by 131. Exh. R.A. 1820.

No. **504.** *Rome, the Arch of Titus and the Campo Vaccino, seen from the Colosseum.* [Chester.]

Painted about 1820, from sketches made in Rome, 1819. See 'Small Roman C. Studies' CXCI, I. Painted for Sir John Soane, but purchase not completed. See note in Bell's *Exhibited Works of Turner*, p. 105.

Canvas, 50 by 89 (arched top). Exh. R.A. 1826, as *Forum Romanum, for Mr. Soane's Museum.*



No. 505. *The Bay of Baiæ, with Apollo and the Sibyl.*

"Waft me to sunny Baiæ's shore."

Apollo and the Cumæan Sibyl are seated to left in the shade of tall pines. Enamoured of Apollo, she won from him the gift of a fatal longevity; to live as many years as she held grains of sand in her hands; but she forgot to ask for perpetual youth and wasted away till her voice alone was left. She lived in a cavern between the bay and the lake Avernus. The view is one of the most beautiful in Italy; Horace celebrated it:—"Nullus in orbe sinus Baiis prælucet amenis." The castle of Baiæ is to the right; on the opposite side of the bay Pozzuoli, the Puteoli of the Romans. The words "*Liquidæ placuere Baiæ*," from Horace, are on a stone to the left. For Sketches of the Bay of Baiæ see Sketch Books 'Gandolfo to Naples' (CLXXXIV), 'Pompeii, Amalfi, &c.' (CLXXXV), &c.

Canvas, 57½ by 93½. Exh. R.A. 1823.

No. 506. *Dido directing the Equipment of the Fleet; or the Morning of the Carthaginian Empire.*

A river scene, with piles of architecture on each side. Originally painted for Mr. Broadhurst. Studies (?) CCIV, 7a. and 'East Cowes Castle' Sketch Book CCXXVII (a), 15. The scene was perhaps suggested by the Medina.

Canvas, 59 by 89. Exh. R.A. 1828.

No. 507. *Boccaccio relating the Tale of the Birdcage.*

A shady glen with pleasant slopes, and many figures lounging about and in conversation; at the end is a white castle; a birdcage lying on the grass refers to Turner's title; no such story appears in the *Decameron*, but one suited to its pages was known to Thornbury; the motive occurs in French 18th century prints. What suggested the picture to Turner was the illustrations by Stothard for the *Decameron* (published 1825), some of which had appeared as pictures at the R.A. 1819 and 1820, and a 'Fête Champêtre' in 1826. These were evidently in Turner's head when he sketched the regatta-parties at Cowes in 1828 (see CCXXVII (a), 29 and 41 &c.). He has combined the figures of Watteau as seen by Stothard with the dresses and sunshades of the ladies at Cowes, (see No. 1997), and put East Cowes Castle in the background, experimenting at the same time with white for a distant object (see No. 514). A vision of the castle serves for Babylon in No. 517, and the sunshade has been expanded into a fire screen for Nebuchadnezzar's Queen.

Canvas, 48 by 36. Exh. R.A. 1828.

No. 508. *Ulysses deriding Polyphemus.* [N.G.]

To the original title is added "Homer's Odyssey." Gold and crimson sunrise; the splendid galley of Ulysses is putting

off from the island where the Cyclops Polyphemus dwelt. Close in shore are the remains of the fire in which Ulysses heated the olive staff of the giant, to put out his one eye while he slept. The monster sprawls his huge bulk on the top of the cliff, tearing his hair with one hand, and stretching out the other, his body convulsed with impotent rage. One of the flags flying from the mast bears the first five letters ("ΟΔΥΣΣ...") of Ulysses's (Odysseus') name; another depicts the Trojan horse and the Siege of Troy. The picture was unsold at the Academy, went back to the painter's studio and so passed to the nation at his death. For first sketch for this subject see 'Wey, Guildford' Sketch Book, XCVIII, p. 5 (about 1807), where the figure of Polyphemus recalls that in Poussin's picture of this subject in the Hermitage Collection.

Canvas, 51 by 79. Exh. R.A. 1829.

No. **509.** *The Loretto Necklace.*

[Dundee.]

The necklace has been placed by a peasant on the neck of a girl, seated by his side, under the shade of trees on the left; the Basilica and a portion of the town of Loretto are on the right on the summit of a hill, whose side is covered with olives; in the distance the Adriatic. For sketches of Loretto see Sketch Books 'Ancona to Rome' (CLXXVII) and 'Rimini to Rome' (CLXXVIII).

Canvas, 52 by 69. Exh. R.A. 1829.

No. **510.** *Pilate washing his hands.*

"And when Pilate saw he could prevail nothing, but that rather a tumult was made, he took water and washed his hands before the multitude, saying, I am innocent of the blood of this just person; see ye to it."—*Matthew*, xxvii. 24.

In centre foreground Christ, surrounded by the Holy Women, is leaving the Judgment Hall; in middle distance Pilate, on a lofty throne; buildings in the background.

Canvas, 35 by 47. Exh. R.A. 1830.

No. **511.** *View of Orvieto.*

The town in the distance; women washing at a fountain in the foreground. Painted and exhibited in Rome, 1828. (See No. 513). For sketches of Orvieto see Sketch Book 'Florence to Orvieto' (CXXXIV.). Mr. C. F. Bell ('The Exhibited Works of Turner,' p. 112) thinks this is probably the "small three feet four," mentioned by Turner in a letter to Chantrey, dated from Rome, Nov. 6 1828 (Thornbury, p. 100), as having been painted by him to satisfy the inquisitive *cognoscenti*. 'As the folk here talked that I would show them *not*, I finished a small three feet four to stop their gabbling.'

Canvas, 86 by 48. Exh. R.A. 1830.

No. 505. *The Bay of Baia, with Apollo and the Sibyl.*

"Waft me to sunny Baia's shore."

Apollo and the Cumæan Sibyl are seated to left in the shade of tall pines. Enamoured of Apollo, she won from him the gift of a fatal longevity; to live as many years as she held grains of sand in her hands; but she forgot to ask for perpetual youth and wasted away till her voice alone was left. She lived in a cavern between the bay and the lake Avernus. The view is one of the most beautiful in Italy; Horace celebrated it:—"Nullus in orbe sinus Baiis præluet amenis." The castle of Baia is to the right; on the opposite side of the bay Pozzuoli, the Puteoli of the Romans. The words "*Liquida placere Baia*," from Horace, are on a stone to the left. For Sketches of the Bay of Baia see Sketch Books 'Gandolfo to Naples' (CLXXXIV), 'Pompeii, Amalfi, &c.' (CLXXXV), &c.

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[Dundee.]

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In centre foreground Christ, surrounded by the Holy Women, is leaving the Judgment Hall; in middle distance Pilate, on a lofty throne; buildings in the background.

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Canvas, 36 by 48. Exh. R.A. 1830.

No. 512. *Caligula's Palace and Bridge.*

"What now remains of all the mighty bridge  
Which made the Lucrine lake an inner pool,  
Caligula, but massy fragments left  
As monuments of doubt and ruined hopes,  
Yet gleaming in the morning's ray, that tell  
How Baia's shore was loved in times gone by

*MS. Fallacies of Hope.*

On the left the ruins of the palace ; on the extreme right in the distance Baia ; children sporting with goats in foreground ; the sun rising behind the ruin. Caligula, to confute a prophecy of Thrasyllus, a mathematician, that he would no more be emperor than he could drive his chariot across the Bay of Baia, constructed a bridge of boats from the mole at Puteoli across the bay to Baia, upwards of three Roman miles, and both rode and drove over it. Of the ancient mole, constructed on arches, and completely restored by Antoninus Pius, thirteen piers are still visible above water at Pozzuoli. The bridge of Caligula was necessarily temporary, but Turner has assumed a structure similar to that of the mole to have been continued completely across the bay.

Canvas, 56 by 98. Exh. R.A. 1831.

No. 513. *Vision of Medea.*

"On Medea, who in the full tide of witchery  
Had lured the dragon, gained her Jason's love,  
Had filled the spell-bound bowl with Æson's life,  
Yet dash'd it to the ground, and rused the poisonous snake  
High in the jaundiced sky to writhe its murderous coil,  
Infuriate in the wreck of hope, withdrew,  
And in the fired palace her twin offspring threw."

*MS. Fallacies of Hope.*

Medea is performing an incantation ; by her side are the three Fates, immediately above and behind them her dragon-chariot with her twins ; the chariot is also in the clouds above to the left, and Medea in the act of throwing her children into the fired palace below. Painted and exhibited in Rome, 1828, on the authority of Sir Charles Eastlake.

"When Turner was in Rome, in 1828-29, he resided in the same house with me (12 Piazza Mignanelli . . .). He painted there the *View of Orvieto*, the *Regulus*, and the *Medea*. Those pictures were exhibited in Rome in some rooms which Turner subsequently occupied at the Quattro Fontane. The foreign artists who went to see them could make nothing of them. Turner's economy and ingenuity were apparent in his mode of framing those pictures. He nailed a rope round the edges of each and painted it with yellow ochre in tempera. When those same works were packed to be sent to England, I advised him to have the cases covered with waxed cloth, as the pictures without it might be exposed to wet. Turner thanked me, and said the advice was important, 'for,' he added, 'if any wet gets to them, they will be destroyed.' This indicates his practice of preparing his pictures with a kind of tempera, a method which, before the pictures were varnished, was not waterproof. The pictures referred to were

in fact not finished; nor could any of his exhibited pictures be said to be finished till he had worked on them when they were on the walls of the Royal Academy." (Thornbury, I. 221.)

Canvas. 68 by 98. Exh. R.A. 1831.

#### No. 514. *Watteau Painting.*

The full title was "Watteau study by Fresnoy's Rules," with the following quotation from Du Fresnoy's "Art of Painting," Rule XXXIV, ll. 445-6 :—

"White, when it shines with unstained lustre clear,  
May bear an object back, or bring it near."

C. A. Du Fresnoy (1611—1665) studied painting under Francis Perier and Simon Vouet; spent 1633 or 1634 to 1656 in Italy, studying with his friend Mignard; completed his poem, "De Arte Graphica," with a French version and annotations by De Piles, but did not live to publish it. It appeared three years after his death. It was translated into English by Dryden, with a preface, and corrected afterwards by Jervas, who published it with an "Epistle to Mr. Pope;" again translated by George Mason, with annotations by Sir Joshua Reynolds (1783). Turner was greatly interested in the theory of colour; read and annotated Goethe's "Theory of Colour" (his copy is among the "Relics" exhibited), and referred to it in the title of No. 532 (exh. 1843). Watteau stands in the centre, drawing, in a large sketch-book, a lady and a gentleman reclining on a divan. Around are unfinished pictures, books, costumes, a palette and other studio properties, including a Chinese porcelain jar with a blue cover, similar to some Turner drew at Petworth. Among the pictures is the Dulwich Gallery Watteau (reversed, probably from a print), and another Watteau, *La Lorgneuse*, which was engraved by G. Scotin. This picture appears to be the one which was in the collection of Samuel Rogers in 1856 and in the Sedelmeyer Collection, Paris, 1907. It is described by the Goncourts ("Watteau," p. 123. No. 147). There is a sketch in the National Gallery of Turner himself painting in a room at Petworth surrounded by some of the ladies of the household, similar in composition to this picture. The unfinished *Interior at Petworth* (No. 1988) seems to be connected with this composition.

Wood, 15½ by 27½. Exh. R.A. 1831.

#### No. 515. *Lord Percy under Attainder, 1606.*

The original title was "Lucy, Countess of Carlisle and Dorothy Percy's visit to their father Lord Percy when under attainder upon suspicion of being concerned in the gunpowder plot." On the walls are pictures of the Tower of London and the Angel releasing St. Peter from Prison. The lady in yellow is taken from a picture by Vandyck at Petworth. A pendant to No. 514.

Wood, 15½ by 27½. Exh. R.A. 1831.

No. **516.** *Childe Harold's Pilgrimage—Italy.*

"——— and now, fair Italy!  
 Thou art the garden of the world—  
 Even in thy desert what is like to thee?  
 Thy very weeds are beautiful, thy waste  
 More rich than other climes' fertility:  
 Thy wreck a glory, and thy ruin graced  
 With an immaculate charm which cannot be defaced."

*Lord Byron, Canto 4.\**

A mountainous landscape, with winding river; right, a broken ridge; left, a pile of ruins; in foreground a solitary stone-pine, and a party of pleasure seated on the river bank. Italy, ancient and modern, are both represented: the ancient ruin, the mediæval convent and walled town, the modern life. The sun is going down beyond the mountains, but still tinging them with warm light, and shining alike upon the glorious wreck of the past, and on the feasting and dancing of the present.

Canvas, 56 by 98. Exh. R.A. 1832.

No. **517.** *Shadrach, Meshach and Abednego coming forth from the Burning Fiery Furnace.*

In place of a title Turner quoted *Daniel III.* 26.

"Then Nebuchadnezzar came near to the mouth of the burning fiery furnace, and said, Shadrach, Meshach, and Abednego, come forth and come hither. Then Shadrach, Meshach, and Abednego came forth of the midst of the fire."

The red glow from the furnace illumines the figure that Nebuchadnezzar had set up, and the fierce heat kills the soldiers. On the left are musicians in a tower, and figures in rich costumes overpowered by the heat are in the foreground. Thornbury (ii. 183) tells us the picture originated in a conversation with George Jones, R.A. Jones told Turner he was going to paint this subject in an upright kit-cat for the R.A. of 1832, and Turner agreed to do the same; the painters were not to see each others' work in progress. The members of the Academy were surprised to find, when they were exhibited, that the works "had been executed with the most perfect sympathy." See note on No. 507.

Wood, 35½ by 27½. Exh. R.A. 1832.

No. **518.** *Heidelberg Castle in the Olden Time.*

[Newcastle-on-Tyne.]

A feast and merry-making in the courtyard of the castle, former residence of some of the German Emperors, and of the Counts of Baden; destroyed by the French in 1689. The painter has restored the Castle, and the scene is arbitrarily treated. Painted about 1835. For sketches of Heidelberg Castle see Sketch Books "Spires and Heidelberg" (CCXCVII.) and "Heidelberg up to Salzburg" (CCXCVIII.).

Canvas, 51 by 79.

\* Turner's quotation from *Childe Harold* is probably from memory.

No. 519. *Regulus.*

[Dublin.]

View along estuary ; right, heights with classic buildings ; left, fleet of galleys at anchor ; beyond them castellated buildings on low-lying coast ; foreground right, many figures, some bathing, others embarking. Evening ; sun in middle of picture. The scene may be Carthage, on the departure of Regulus. Having wilfully failed to negotiate an exchange of prisoners, the object for which he was allowed to visit Rome, Regulus was put to death by the Carthaginians, after his return, 250 B.C. Painted and exhibited in Rome, 1828. See note on No. 513.

Canvas. 36 by 48. Exh. Brit. Instit. 1837 as *Regulus*.

No. 520. *Apollo and Daphne ; The Vale of Tempe.*

[Stockport.]

"Sure is my bow, unerring is my dart ;  
But, ah ! more deadly his who pierced my heart."

As when th' impatient greyhound, slipt from far,  
Bounds o'er the glebe to course the fearful hare,  
She in her speed does all her safety lay ;  
And he, with double speed, pursues the prey."

[Ovid's *Metamorphoses*, l. 452. Dryden's Translation.]

Apollo, proud of his achievement in the destruction of the Python (see No. 488), laughed at the little bow of Cupid. The winged god, to avenge the insult, shot a golden love-dart into the heart of Apollo, and a leaden arrow of aversion into the heart of the nymph Daphne, who accordingly persisted in rejecting the addresses of the great god of archers, fled from his approach, and when overtaken was transformed by her mother, Earth, into a laurel (*Daphne*) ; hence this tree is sacred to Apollo. The scene is a wide valley with mountains either side, sea in the distance ; ruins of temples and aqueducts scattered about the landscape ; middle distance to right, a waterfall in a glade ; left, a lake ; middle foreground, Apollo, Daphne and other figures ; left, trees.

Wood. 42½ by 77½. Exh. R.A. 1837, as *Story of Apollo and Daphne*.—Ovid's *Metamorphoses*.

No. 521. *The Parting of Hero and Leander—from the Greek of Musæus.*

[Sheffield.]

"The morning came too soon, with crimsoned blush  
Chiding the tardy night and Cynthia's warning beam ;  
But Love yet lingers on the terraced steep,  
Upheld young Hymen's torch and failing lamp,  
The token of departure, never to return.  
Wild dashed the Hellespont its straited surge,  
And on the raised spray appeared Leander's fall."\*

Left, a vast palace ; on the margin of the Hellespont below, Leander takes his last farewell of Hero ; on the right, a bevy of sea-nymphs, floating on the waves ; red dawn appears above the

\* This is an addition to Musæus by Turner.



horizon ; the moon is obscured by a halo foreboding storm. Studies for a picture of "Hero and Leander" in "Calais Pier" Sketch Book (LXXI.).

Canvas, 57½ by 93. Exh. R.A. 1837.

No. **522.** *Phryne going to the Public Bath as Venus —Demosthenes taunted by Æschines.* [Oldham.]

Wide landscape with magnificent baths in middle distance ; a crowd in foreground ; among them Phryne as Venus conspicuous in her chariot to extreme right. Demosthenes and Æschines are on opposite side of foreground.

Canvas, 76 by 65. Exh. R.A. 1838.

No. **523.** *Ancient Rome ; Agrippina landing with the Ashes of Germanicus.*

The original title continues, "The Triumphal Bridge and Palace of the Caesars restored," with the verses,

— "The clear stream,  
Aye—the yellow Tiber glimmers to her beam,  
Even while the sun is setting."

Agrippina was the mother of Caligula and widow of Germanicus ; her husband had died of poison at Antioch ; Agrippina brought home his ashes in an urn, but landed at Brundisium (Brindisi) on the Adriatic, not at Rome as represented by Turner. The scene is a barbour, crossed in middle distance by a long bridge decorated with porticoes and triumphal arches, and flanked at each end with classic buildings ; in foreground gilded galleys at a landing place crowded with people prostrating themselves before Agrippina. Evening sky ; full moon to left.

Canvas, 35 by 47½. Exh. R.A. 1839.

No. **524.** *The fighting "Temeraire" tugged to her last berth to be broken up, 1838.* [N.G.]

"The flag which braved the battle and the breeze,  
No longer owns her."

Right, the sun setting, with effects of the utmost splendour, relieved by a small dark buoy in the foreground ; left, the huge old ship of the line towed by a little black steam tug ; the cool misty distance between the gorgeous sky and momentarily brilliant water is crowded with shipping. The *Temeraire*, an old 98 (named after a French ship taken at Lagos Bay in 1759), was under command of Captain Eliab Harvey, the second ship in Lord Nelson's division at the battle of Trafalgar, 1805 : the *Fougueux*, a French 74, became her prize in that engagement, when the *Temeraire* had 47 hands killed and 76 wounded on board. She was sold out of the service at Sheerness, August 16 1838, and towed to Rotherhithe to be broken up ; she had been launched at Chatham Dockyard in 1798. In Willmore's engraving the fanciful position of the mast of the tug abaft the funnel is corrected. The subject was

suggested to Turner by Clarkson Stanfield, who was with Turner in a boat on the river when the ship came in sight. Turner put no price on the picture, and twice refused to sell it.

Canvas, 35½ by 47½. Exh. R.A. 1839.

No. **525.** *Bacchus and Ariadne.* [Glasgow.]

Ariadne, daughter of Minos King of Crete, deserted by Theseus on the island of Naxos, was discovered by Bacchus when returning from a sacrifice, and the god, enamoured of her, made her his bride. The figures of Bacchus and Ariadne are adopted from the picture by Titian (N.G. No. 35). In centre a group of trees on a bank; right, the sun setting over an estuary towards which in foreground Ariadne with cupids approaches; left, heights crowned with temples; nearer, Bacchus approaches in his chariot, accompanied by Satyrs.

Canvas, circular, 30½ diameter. Exh. R.A. 1840.

No. **526.** *The New Moon.*

The original title continues, "or, I've lost my boat, you shan't have your hoop." Wide stretch of sandy shore, children, dogs, and other figures in the foreground; to right a steamboat in the distance; sunset sky, the new moon in the middle at the top.

Wood, 25 by 31. Exh. R.A. 1840.

No. **527.** *Venice, the Bridge of Sighs.* [Leicester.]

"I stood upon a bridge, a palace and  
A prison on each hand." [sic]

The Bridge of Sighs connects the Ducal palace with the state prison; it leads directly from the Hall of the Council of Ten. This prison, commenced in 1589, was the last work of Antonio da Ponte, who died in 1597, aged 88.

Canvas, 24 by 36. Exh. R.A. 1840.

No. **528.** *Peace—burial at Sea* (of Sir David Wilkie).

"The midnight torch gleamed o'er the steamer's side  
And Merit's corse was yielded to the tide."

*Fallacies of Hope.*

In the centre, large steamship, with sails dark against the sky. Surrounded by a blaze of torchlight amidst ships the body is being lowered into a calm sea. Evening sky, new moon to the right. Wilkie died on board the "*Oriental*" steamer off Gibraltar on his return from a visit to the East, June 1 1841. The coffin was lowered at 8.30 p.m. that evening into the sea in 36° 20' North Latitude, and 6° 42' West Longitude. Turner had said to George Jones "I suppose no one will do anything to commemorate Wilkie?" "I shall pay a humble tribute," replied Jones, "by making a drawing representing his funeral." "How will you do it?" "On the deck of the vessel, as it has been described to me by persons present, and at the time that Wilkie's body was lowered into the sea." "Well," said Turner, "I will do it as it must have appeared off the coast." Stanfield objected to the blackness of the

sails. Turner replied, "I only wish I had any colour to make them blacker." (Thornbury ii. 182-3.)

Canvas, octagonal, 32½. Exh. R.A. 1842.

No. 529. *War. The Exile and the Rock Limpet.*

"Ah! thy tent formed shell is like  
A soldier's nightly bivouac, alone  
Amidst a sea of blood———  
—— but you can join your comrades."

*Fallacies of Hope.*

Blood-red sunset reflected in a shallow tidal pool on the shore at Saint Helena; Napoleon stands, with arms folded, looking at the limpet; a British sentinel in the distance. Painted as a pendant to No. 528.

Canvas, circular, 30½ diameter. Exh. R.A. 1842.

No. 530. *Snow Storm—Steamboat off a Harbour's Mouth making Signals in shallow water, and going by the lead.*

The original title continues, "The author was in this storm on the night the Ariel left Harwich." Turner had himself bound to the mast, to observe the scene, feeling that he must record it, if he survived. When critics described the picture as soapsuds and whitewash, he bitterly said "he wished they had been in it." (Ruskin, *Notes on Turner Collection*.)

Canvas, 35½ by 47½. Exh. R.A. 1842.

No. 531. *Shade and Darkness—The evening of the Deluge.*

"The moon put forth her sign of woe unheeded;  
But disobedience slept; the dark'ning Deluge closed around;  
And the last token came; the giant framework floated,  
The scared birds forsook their nightly shelter screaming,  
And the beasts waded to the ark."—*Fallacies of Hope.*

In the distance the ark floats on the waters, and animals seek safety on the high lands; the sons of men rest in false security under temporary shelters; the cattle and horse and household dog chained to a fence are threatened by the rising waters; the sky is darkened by rainclouds and flights of scared birds. Another version is in possession of Mr. H. Darell-Brown.

Canvas, octagon, 30½. Exh. R.A. 1843.

No. 532. *Light and Colour (Goethe's Theory).*

The original title runs on, "The morning after the Deluge—Moses writing the Book of Genesis."

"The Ark stood firm on Ararat; th' returning sun  
Exhaled earth's humid bubbles, and emulous of light,  
Reflected her lost forms, each in prismatic guise;  
Hope's harbinger, ephemeral as the summer fly  
Which rises, flits, expands, and dies."

*Fallacies of Hope.*

The sun breaks through a prismatic mist full of spirit forms ; a serpent twisted on a rod rises from a group of blackened bodies in the centre. The writer of the Book of Genesis is in the sky, pen in hand, seated on a cloud. A pendant to No. 531. See note on No. 514. The translation of Goethe's work, published 1840, is among the Turner Relics exhibited.

Canvas, octagon, 30½ diameter. Exh. R.A. 1843.

No. **533.** *The Opening of the Walhalla, 1842 ; Honour to the King Ludwig the First of Bavaria.* [Dublin.]

" But peace returns—the morning ray  
Beams on the Walhalla, reared to science and the arts,  
And men renowned, of German fatherland."

*Fallacies of Hope.*

The Walhalla, a Doric temple on a hill about five miles below Regensburg, on the left bank of the Danube, was designed by Leo von Klenze ; the first stone was laid by Ludwig I. of Bavaria, October 18 1830, and opened October 18 1842. The interior contains 200 marble busts of eminent Germans. Turner sent this picture as a present to King Ludwig, who promptly returned it to the artist. For sketches of the Walhalla, made in 1840, see "Coburg and Bamberg" Sketch Book (CCCX.).

Wood, 42½ by 77½. Exh. R.A. 1843.

No. **534.** *St. Benedetto, looking towards Fusina.* [N.G.]

The original title was "St. Benedetto, looking towards Fusina." The title, "Approach to Venice," belongs to the picture in Sir Edward Tennant's Collection (ex coll. Mrs. Moir), exhibited at R.A., 1844.

Canvas, 24 by 36. Exh. R.A. 1843.

No. **535.** *The Sun of Venice going to Sea.* [N.G.]

" Fair shines the morn, and soft the zephyrs blow a gale,  
Venicia's fisher spreads his painted sail  
Nor heeds the demon that in grim repose  
Expects his evening prey."

The "Sun of Venice"—*Sol di Venezia*—is the name of the fishing boat putting out to sea.

Canvas, 24 by 36. Exh. R.A. 1843.

No. **536.** *Fishing Boats bringing a Disabled Ship into Port Ruysdael.*

Rough sea ; to right a jetty and signal mast ; in the middle distance the ship, surrounded by boats ; all indistinctly seen through sun-lit mist. The title was adopted merely to do honour to Jacob van Ruysdael (or Ruysdael), the Dutch landscape painter ; "Port Ruysdael" is a fiction of the painter.

Canvas, 35 by 47. Exh. R.A. 1844.

No. **537.** *Van Tromp returning after the Battle off the Dogger Bank.* [Glasgow.]

Moderate sea ; the wind blowing from the right of the picture ; Van Tromp's yacht, with a small boat in tow sailing away from the spectator, in the middle of the canvas ; beyond, to right, a man-of-war lying at anchor ; to left other small ships.

Canvas, 36 by 48. Exh. R.A. 1833.

No. **538.** *Rain, Steam, and Speed—the Great Western Railway.*

The railway, carried on a high viaduct over a river, is seen in the middle of the picture ; on the left another bridge and a town ; on the right the open country, indistinctly visible through the rain ; a train, the fire visible through an opening in front of the engine, approaching the spectator ; a hare running before it. Sweeping rain-clouds fill the atmosphere.

Canvas, 36 by 47. Exh. R.A. 1844.

No. **539.** *Venice—Maria della Salute.* [Dublin.]

In the middle of the picture the Dogana and the Church of Santa Maria della Salute ; to left the Giudecca ; on the extreme right the Zecca and Giardino Reale, and between there and the Salute is seen the Grand Canal stretching away from the spectator ; in the foreground, to left a group of gondolas, to right barges, one with a staging upon it. Misty effect. Formerly *Venice, Giudecca*.

Canvas, 23½ by 35½. Exh. R.A. under above title, 1844.

No. **540.** *Venice Quay, Ducal Palace.* [Liverpool.]

View from the Canale di San Marco looking towards the Riva degli Schiavoni ; in the middle distance is the quay at which many fishing boats are lying ; beyond are seen, on the left, the bell-tower of Saint Mark's, on the right the Church of San Zaccaria ; in the foreground a group of gondolas.

Canvas, 23½ by 35½. Exh. R.A. 1844.

No. **541.** *Venice—noon. MS. Fallacies of Hope.* [Rotherham.]

View from a point off the Public Gardens ; in the distance to left the Church of San Giorgio, to right the Doge's palace ; in the middle of the foreground a group of boats filled with figures ; other boats in the middle distance.

Canvas, 23½ by 35½. Exh. R.A. 1845.

No. **542.** *Venice—Sunset, a Fisher. MS. Fallacies of Hope.*

View of the Giudecca and Grand Canals from a point near their junction ; in the centre of the picture the domes of the Salute are

seen in the middle distance ; in the foreground to left a boat with men fishing, beyond it a large rowing boat. Blue sky with ragged clouds.

Canvas, 23½ by 35½. Exh. R.A. 1845.

No. **543.** *Venice, evening, going to the ball—MS. Fallacies of Hope.* [Manchester.]

View across the Lagune with the outskirts of the city in the middle distance. On the right, the entrance to a canal at the mouth of which is a church with two towers : sailing boats upon the Lagune to left ; in the middle of the foreground a gondola filled with figures, two others in the left corner of the picture ; bright evening sky.

Canvas, 23½ by 35½. Exh. R.A. 1845.

No. **544.** *Morning, returning from the ball, St. Martino—MS. Fallacies of Hope.*

View looking across the Lagune ; in the distance to left buildings, to right other buildings and a bridge ; in the middle of the foreground a laden market-boat and gondolas, to right a group of boats with figures. The rising sun near the horizon in the middle of the picture.

Canvas, 23½ by 35½. Exh. R.A. 1845.

No. **545.** *Whalers.*

The original title continues, "*Vide Beale's Voyage*, p. 163," i.e. 'The Natural History of the Sperm Whale, to which is added a sketch of a South Sea Whaling Voyage by Thomas Beale, surgeon' (London, 1839), where a description of the scene will be found ; a second "*Whalers*" is in New York. Four boats' crews are attacking their prey with harpoons ; the whale is already spouting water stained with blood ; behind the white sails of their vessel show through mists and whirling snow clouds.

Canvas, 35 by 47. Exh. R.A. 1845.

No. **546.** "*Hurrah ! for the whaler Erebus ! another fish !*" [Nottingham.]

The original title continues, "*Beale's Voyage*." To right the whale-ship in shallow water, surrounded by boats filled with men. To left other boats also crowded with figures, some of whom are waving hats and handkerchiefs. Misty afternoon sky ; sun in middle of picture.

Canvas, 35 by 47. Exh. R.A. 1846.

No. **547.** *Whalers (boiling blubber) entangled in flaw ice, endeavouring to extricate themselves.* [Sheffield.]

Canvas, 35½ by 47. Exh. R.A. 1846.

No. 548. *Queen Mab's Cave.*

"Frisk it, frisk it, by the moonlight beam."

"Midsummer Night's Dream."

"Thy orgies, Mab, are manifold."

*MS. Fallacies of Hope.*

Rock island in lake, in its base the cave glowing with light from within ; in foreground fairies floating on the water. Evening sky, new moon low on the left.

Canvas, 35 by 47. Exh. Brit. Instit. 1846.

No. 549. *Undine giving the Ring to Masaniello, fisherman of Naples.*

Undine, in centre of picture, in a halo of light, surrounded by sea-maidens, is seen rising from the waves. On right Masaniello stoops to receive the ring. In distance to left Vesuvius in eruption appears against a dark sky.

Canvas, 30½ in. square. Exh. R.A. 1846.

No. 550. *The Angel standing in the Sun.*

"And I saw an angel standing in the sun ; and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God ;

"That ye may eat the flesh of kings, and the flesh of captains, and the flesh of mighty men, and the flesh of horses, and of them that sit on them, both free and bond, both small and great."—*Revelation*, xix., 17, 18.

• "The morning march that flashes to the sun ;  
The feast of vultures when the day is done."

—*Rogers.*

An angel with huge wings brandishing a sword drives Death, the skeleton before him ; in the foreground a chained serpent with red maw ; Adam and Eve lamenting over the body of Abel, and Judith standing by the headless trunk of Holofernes.

Canvas, 30½ in. square. Exh. R.A. 1846.

No. 551. *The Hero of a Hundred Fights.* [Newcastle.]

"An idea suggested by the German invocation upon casting the bell : in England called Tapping the Furnace."—*Fallacies of Hope.*

To right the furnace, surrounded by machinery dimly seen in gloom ; in middle distance to left men at work. Possibly an early picture worked on later.

Canvas, 35 by 47. Exh. R.A. 1847.

No. 552. *Æneas relating his story to Dido.*

Fallacious hope beneath the moon's pale crescent shone,  
Dido listened to Troy being lost and won."

*MS. Fallacies of Hope.*

Dido and Æneas in a magnificent barge on the river attended by other barges ; in the background a great city composed of

recollections of the Castle of St. Angelo in Rome, the Doge's Palace and Bridge of Sighs in Venice, and other noble buildings. This and the three following pictures were the last Turner exhibited, in the year before his death.

Canvas, 35 by 47. Exh. R.A. 1850.

**No. 553.** *Mercury sent to admonish Æneas.*

"Beneath the morning mist  
Mercury waited to tell him of his neglected fleet."

*MS. Fallacies of Hope.*

The messenger of Jove alights on great fragments of architecture outside the magnificent city by the sea; below, the harbour reflects the sun, high up in the zenith.

Canvas, 35 by 47. Exh. R.A. 1850.

**No. 554.** *The Departure of the Trojan Fleet.*

"The orient moon shone on the departing fleet,  
Nemesis invoked, the priest held the poisoned cup."

*MS. Fallacies of Hope.*

The fleet glides through the mouth of the harbour of Carthage, flanked by towers; Queen Dido and her attendant maidens and warriors watch its departure.

Canvas, 35 by 47. Exh. R.A. 1850.

**No. 555.** *The Visit to the Tomb.*

"The sun went down in wrath at such deceit."

*MS. Fallacies of Hope.*

Æneas lifts his right hand towards the caryatides cut in the rock Temple; Cupid accompanied by blue pigeons attends the Queen; the sun sets in an angry sky, casting a red glow over all the city.

Canvas, 35½ by 47½. Exh. R.A. 1850.

**No. 556.** *The Battle of Trafalgar, October 21st, 1805.*

[Stockport.]

Sketch for the large picture at Greenwich.

Canvas, 35 by 47.

**No. 557.** *Richmond Bridge.*

[Dublin.]

Exhibited in Turner's gallery, 1808. For sketches and studies see Sketch Books "Shipwreck No. 2" (LXXXVIII.), pp. 14 and 15, and "Reading to Walton" (XCV.), p. 24.

Canvas, 35½ by 47½.

**No. 558.** *Fire at Sea.* (Unfinished.)

Right, is flaming fire, reaching to the water; left, the boisterous sea; centre, a vast raft crowded with men, women, and children,



others are already washed from their precarious refuge ; all are threatened by fire from above, and the waves are opening to engulf them below. Painted about 1834.

Canvas, 93 by 67.

No. **559.** *Petworth Park. Tillington Church in the Distance.* (Unfinished.)

Study for picture of "Petworth Park, with Bucks fighting" in possession of Lord Leconfield.

Canvas, 25 by 55. Painted, 1829.

No. **560.** *Chichester Channel.* (Unfinished.)

Canvas, 25 by 53½. Painted, 1829.

No. **561.** *Mountain Glen.* (Unfinished.)

Blue waters of a winding lake lead to snow-clad mountains ; a woody glade is seen through an arch of foliage on the right, the story of Diana and Actæon is slightly sketched in foreground.

Canvas, 59 by 44.

No. **561A.** *A Mountain Stream.*

A torrent winds swiftly round the base of a rocky cliff surmounted by trees, and lashes itself into foam here and there as it flows over boulders in the river-bed.

Paper, 17½ by 23. Painted about 1810.

No. **562.** *Harvest Home.* (Unfinished.)

Rustic guests are being received in a large barn, where tables are spread for them ; a black servant offers wine to some of the company ; the last load, covered with rejoicing harvesters, approaches through the open door. In a sketch book, No. LXXXVI., are several pencil and pen-and-ink drawings from nature of figures and groups for this picture, and also a sketch of a Dutch picture, somewhat in the manner of Teniers, described in Turner's handwriting as "Lord Essex's Harvest Home." (CXX., C.) Painted about 1807.

Wood, 36 by 48.

No. **813.** *Fishing Boats in a Stiff Breeze, off the Coast.*

A stormy sky and a heavy sea ; a view of a town on the coast, and some ships at anchor in the distance. In the foreground, a buoy, and a small boat with four fishermen, who appear to wish to put their fish on board one of the sailing boats near them. Painted about 1808. Doubts have been cast on the authenticity

of the picture, because of the construction of one of the sails. A small sketch or replica is in the University Galleries, Oxford; a larger version in the collection of Mr. P. A. B. Widener, of Philadelphia.

Canvas, 27½ by 35½. Bequeathed by Mr. John Meeson Parsons, 1870.

No. **1180.** *Clieveden on Thames.*

Cows standing in the water, and barges moored on the opposite bank; in middle distance an old inn and other buildings with a wooded height beyond; in foreground to right trees overhanging the river.

Canvas, 15 by 22½. Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. **1857.** *River Scene with Cattle.* [N.G.]

Two sailing-barges gliding down a wide estuary; children wading and playing on the shore, and cattle against a cloudy sky on a sandy bank supported by timber. Exhibited in Turner's Gallery, 1809, No. 2, as *Sketch of Cows, &c.* But see No. 487. Sketch for this picture in "Tabley" Sketch Book, CIV., 47a.

Canvas, 50 by 67.

No. **1867.** *Caernarvon Castle.*

Castle silhouetted against cloudy sunset sky, reflected in the river, on which a few ships are at anchor. Probably before 1800.

Wood, 5½ by 8½.

No. **1875.** *Unfinished Landscape* (The Bay of Baiæ?). [Nottingham.]

Canvas, 58 by 94. Lent, 1884.

No. **1876.** *Sunset* (A sketch). [Newcastle-on-Tyne.]

Canvas, 32½ by 26½. Lent to Stoke-upon-Trent, 1864. To Newcastle, 1906.

No. **1980.** *Storm off a Rocky Coast.*

Fragments of wreck are tossed about by winds and waves and masses of clouds torn by the wind race over the sky. This and No. 1987, "Breakers on a flat Beach," are founded upon two smaller pictures, "The Storm" and "The Day after the Storm," said to have been suggested by the gale of November 21, 1840. These were at the Guildhall Exhibition, 1899. They belonged to Mrs. Pounds and then to her daughter, who sold them to Mr. Stephen G. Holland, who lent them for the exhibition. There is an illustration of "The Storm" in Armstrong's "Turner," p. 213.\*

Canvas, 35 by 47. Nos. 1980-2002 were first exhibited, N.G.B.A., 1906.

\* From information supplied, with notes on other pictures in this group, by Mr. A. J. Finberg.

**No. 1981.** *Norham Castle, Sunrise.*

The sun rises behind the castle, blue in the mists of dawn ; the opalescent sky is reflected in the shallow river, where a red cow stands drinking. This should be compared with the sepia drawing of the same subject (CXVIII., D.), mezzotinted by T. Lupton for the "Liber Studiorum," R. 57. Turner's earliest Norham Castle, a water-colour, was at the R.A. 1798. Three other versions in water-colour were painted between 1820 and 1833, but this picture probably dates some years later.

Canvas, 35½ by 47½.

**No. 1984.** *Margate from the Sea.*

The sea is darkened with blue cloud shadows ; light breaks through massive clouds revealing clear blue beyond ; on the right a brown sail. A picture "Off Margate" was in the collection of Mr. H. S. Bicknell ; "Fish Market on the Sands, the Sun rising through Vapour" (R.A. 1830) is also said to have been painted at Margate. The subject was often treated in water-colour ; best known is "Margate from the Sea : Whiting Fishing" (1822), at one time in the Windus Collection, a large mezzotint of which by T. Lupton was published 1825 ; another "Margate" was engraved by G. Cooke in 1824, for the "Southern Coast" series ; another was mezzotinted by T. Lupton, for Ruskin's "Harbours of England," 1856, the original of which is in the Oxford University Gallery. Yet another Margate was engraved by R. Wallis 1832, for the England and Wales Series. It is said a number of water-colour sketches, made about 1840, of the sea and coast near Margate were in the Ruskin sale 1869. This picture probably belongs to about the same period, 1840.

Canvas, 35½ by 47½.

**No. 1985.** *Sunrise, a Castle on a Bay.*

The sun has risen behind a mist-shrouded castle : a group of trees casts a shadow over a lane leading away to the distance ; two bare tree-trunks complete the composition to the right. The composition recalls a sepia drawing (CXVIII., A.), "Solitude or the Reading Magdalen," a study for R. 53 in "Liber Studiorum." Formerly catalogued as *Sunrise, Bay of Baia*.

Canvas, 35½ by 47½.

**No. 1986.** *Hastings.*

Two fishing boats are drawn up on the sloping shore in front of a row of houses, their sails hanging in the sun, the dark amber colour of the nearer contrasting with the rosy hue of the further. The distant cliffs are bathed in rosy light against the pale blue sky. The receding lines of the blue waves breaking on the sands complete the composition to the right. "Hastings : Deep Sea Fishing," was painted in 1818, and engraved in the "Turner

Gallery." A water-colour, "Hastings," showing the fishmarket on the beach, was painted in 1824, and exhibited in Cook's Gallery in that year; it is in the collection of Mr. G. W. Vanderbilt, of New York. An oil painting of Hastings (Fish Market on Sands) was in the collection of Sir Alexander Acland-Hood, and there is a water-colour of the Fishmarket at Hastings in the Farnley Collection.

Canvas, 35½ by 47½.

**No. 1987.** *Breakers on a Flat Beach.*

A gap in the clouds reveals blue sky, but the wind still sweeps ragged masses of clouds through the air, and white surf breaks fiercely on a reef of rocks protecting the sandy beach. This recalls a smaller work, "The Day After the Storm." See No. 1980.

Canvas, 35½ by 47½.

**No. 1988.** *Interior at Petworth.*

In the centre of a square room decorated with mirrors and sculpture, seen through a mist of sunlight, is a large divan covered with crimson drapery, on which the Royal Arms may be distinguished. A table has been upset and the furniture deranged by pet dogs—pugs and spaniels—which are capering about over an orange cloak and feathered bonnet. Brilliant sunrays shine down into the octagonal sculpture gallery beyond, and are reflected through the venetian blinds of a window in an alcove to the right. There are many sketches in the Turner Collection in brilliant tints of opaque colour on grey paper of the rooms at Petworth, with effects of sunlight similar to this. They were painted about 1829–30. See Note to *Watteau Painting* (No. 514).

Canvas, 35½ by 47½.

**No. 1989.** *Rocky Bay with Classic Figures.*

Deep green sea lit up near the shore by a gleam of golden sunlight glancing through a natural arch in a precipitous headland; in the distance on far side of bay a twin-peaked mountain shrouded in clouds. Greek galleys are moored in the bay and drawn up on the shore; a man with outstretched arms harangues sailors seated on the beach. Possibly an episode in the story of Ulysses. The composition recalls the *Glaucus and Scylla* sepia drawing CXVIII, P., Vaughan Bequest, for the Liber Studiorum.

Canvas, 35½ by 48½.

**No. 1990.** *Sunrise, with Sea Monsters.*

Sea monsters float on misty waters reflecting a yellow sunrise; in distance are forms suggesting icebergs. This may be of same date as "Whalers," No. 545. In a sketch book, No. CCCLIII., are a number of drawings in red and white chalk on grey paper of

whaling episodes and of various sea monsters, as though Turner was occupied at the time with the wonders of the deep waters related by Arctic voyagers. Compare No. CCCLIII., 21, Tunny Fishing, Mediterranean.

Canvas, 35½ by 47½.

No. 1991. *The Evening Star*. [N.G.]

The sun has set over a dark sea; in the pale after-glow gleams the evening star, reflected by a long glint of light in the ripples near the lonely beach, where a fisher lad turns homeward, counting his catch, a white dog bounding at his feet. Perhaps of same date as *The New Moon*, No. 526, i.e. 1840. The following lines in CCXXXIX., 70 (date about 1827-30) possibly have a connection with this picture, but the context of the Sketch-book (Worcester and Shrewsbury) makes it doubtful:—

"Where is the star which shone at . . . Eve"—

"The gleaming star of Ever . . ."—

"The first pale Star of Eve ere Twilight comes  
Struggles with . . ."

Canvas, 35½ by 47½.

No. 1992. *The Thames from above Waterloo Bridge*.

Waterloo Bridge and the dome of St. Paul's are indistinctly seen through grey mists down a lane of shipping; the clouds are darkened by a column of black smoke rising above the river craft. ? about 1840.

Canvas, 35½ by 47½.

No. 1993. *Yacht Racing in the Solent*. No. 1. [N.G.]

Yachts, their white sails flecked with sunlight, are sailing through broken water below the yellow cliff of East Cowes; to right is the estuary of the Medina river, forming Cowes harbour. This and the following five pictures were painted by Turner when he was staying at East Cowes Castle with J. Nash, architect of that building and of the Quadrant, Regent Street, in the Autumn of 1827.\* See studies in CCXXVI., Windsor and Cowes, Isle of Wight Sketch Book, and CCXXVII. (a), CCXXVIII., East Cowes Castle, and Yachts at Cowes Sketch Books.

Canvas, 17½ by 28½.

\* These nine pictures were painted on two pieces of canvas measuring 8 ft. by 4 ft. Nos. 1993, 1995, 1996, 2000, 2001 on one piece, and Nos. 1994, 1997, 1998, 1999 on the other. Mr. Finberg has communicated a copy of the following letter, which probably refers to these two canvases; it is in the possession of C. Mallord Turner, Esq., who has kindly consented to allow it to be published.

"Sunday.

"I wrote yesterday to Mr. Newman to get a canvass ready—6 feet by 4 feet. I wish you to call and ask if he has it by him, and if he gets it done by Middleton, in St. Martin's Lane, or at home. If by Middleton, then let two be sent; if he does it at home, then he will be some time about it, and then

**No. 1994.** *Yacht Racing in the Solent.* No. 2.

The yachts are sailing in a broken sea near the guard-ship moored under the cliff upon which East Cowes Castle stands. The sails of the first boat, which has a yellow hull, are lit up by the sun and stand out light against the sky ; most of the other boats are on the opposite tack. This and Nos. 1993 and 1995 served as studies for the picture "East Cowes Castle, the seat of J. Nash, Esq.—the Regatta beating to Windward," exhibited R.A. 1828. Painted for Mr. Nash, it passed into the hands of Mr. E. W. Parker, of Skirwith Abbey, Cumberland, and was sold from his collection at Christie's, July 2 1909.

For further details see No. 1993.

Canvas, 18 by 24.

**No. 1995.** *Yacht Racing in the Solent.* No. 3. [N.G.]

A similar composition to No. 1994, but the sails of the foremost boat are dark against a light sky and the hull is black. The following boats have come about and are now on the same tack as the first ; there is a bright gleam of light upon the sea which is not so rough, as in No. 1994.

For further details see No. 1993.

Canvas, 11½ by 19½.

**No. 1996.** *Between Decks.*

An impression of a group of sailors and marines with their sweethearts and wives seated at a gun-port of the mess deck of a man-of-war. A fore-shortened gun, a brass thirty-two pounder, fills the centre of the composition.

For further details see No. 1993.

Canvas, 12½ by 19.

tell him if he has by him a whole length canvass to send it instead of preparing the 6 feet 4 canvass. If he has not then go to Middleton, and if he has one, a whole length canvass, let him send it me immediately. I want the canvass only I don't want the stretching frame made in town if Middleton or Newman has the canvass ready done and if a whole length let either send it down to me

at J. Nash, Esqre.

East Cowes Castle

Isle of Wight

If they are both ready send them together rolled up on a small roller and put the linen things I wrote for on the outside.

I want some Scarlet Lake and Dark Lake and Burnt Umber in powder from Newman's, one ounce each.

J. M. W. T.

1 ounce of mastic.

To Mr. Turner

Queen Ann Street

Camden Square

No. **1997.** *A Regatta at Cowes.*

The harbour is full of shipping on the move, and a gay throng of pleasure-seekers crowd the quay, especially near the Royal Yacht Squadron Club house, where the flag is flying under a group of tall trees on the right. The afternoon sun lights up the scene from the right and casts a ray of light across a house with a square front in the middle distance. The regatta is held during the first week in August. This picture is similar to No. **210** in the Sheepshank's Collection at the Victoria and Albert Museum, "East Cowes Castle, Isle of Wight.—The Regatta, with the Royal Yacht Squadron parting from its moorings." Exhibited at the Royal Academy in 1828 with a companion picture called "East Cowes Castle, the seat of J. Nash, Esq.—the Regatta bearing to windward." These pictures were both painted for Mr. Nash; for latter see under No. **1994**.

For further details see No. **1993**.

Canvas, 18 by 24.

No. **1998.** *Shipping at Cowes.* No. 1. [N.G.]

The morning of the regatta. The harbour is bathed in early morning light and the sun which is in the centre of the sky has risen from behind the house with the square front, which is dark in the shadow. The boats are at their moorings and no one is about save a few sailors preparing for the day's work. This picture is taken from almost the same spot as No. **1997**, and exhibits the same features but seen at an early hour of the day.

For further details, see Nos. **1997** and **1993**.

Canvas, 18½ by 24½.

No. **1999.** *Shipping off a Headland.* [N.G.]

Shipping moored under East Cowes headland rosy in the morning light, some fishermen in a boat to the right are preparing their tackle.

For further details, see No. **1993**.

Canvas, 18 by 24.

No. **2000.** *Shipping at Cowes.* No. 2. [N.G.]

A group of boats in Cowes Harbour at the hour of sunrise, their crowded masts relieved against the morning sky. The sun is rising behind a group of high trees on the right, under which the mimic fortifications of West Cowes Castle, the Royal Yacht Squadron clubhouse, may be distinguished.

For further details, see No. **1993**.

Canvas, 17½ by 29.

No. **2001.** *Study of Sea and Sky.* [N.G.]

A study of sea and sky on a breezy day off the Isle of Wight, with the Hampshire coast in the distance.

See No. 1993.

Canvas, 12½ by 19½.

No. **2002.** *Sunrise, with a Boat between Headlands.*

The sun is breaking through the morning mist over a still water between precipitous headlands blue in the haze. A foreshortened boat on the left has a splash of orange-red on her hull. A water-colour formerly in the collection of Sir James Knowles, similar in composition to this picture, is said to be a view on the Lake of Lucerne.

Canvas, 35½ by 47½.

No. **2055.** *The Cobbler's Home.*

To left a cobbler and his assistant are working at a bench ; a chair beside him holds a tankard and a candlestick ; various objects are littered on the floor ; behind him is a curtained bed, a window to left. His wife stands to right, before fireplace, blowing at a bowl ; there are three children round her, and a dog begging. Steps behind lead to another room, into which the sun shines. Unfinished ; probably 1808-10. First exhibited, N.G.B.A., 1910.

Canvas, 22 by 29.

No. **2064.** *The Old Chain Pier, Brighton.*

The sea-front of Brighton appears to the right, and the pier extends more than half way across the canvas ; a buoy is indicated in the foreground. To the left are grouped a tug, fishing-boats, and a rowing-boat with three men on board. The sun is low in a yellow haze. Study for the finished picture in the collection of Lord Leconfield, painted for Lord Egremont in 1830 ; engraved by R. Wallis in the "Turner Gallery."

Canvas, 27½ by 53½. Nos. 2064-2068 were first exhibited, N.G.B.A., 1906.

No. **2065.** *A Ship aground.*

This picture, of the same dimensions, appears to be a pendant to the above. A pier, at a greater distance, stretches out from the beach on the left, on which are a few small figures. Nearer, on the right, and delicately drawn in monochrome, is a three-masted ship aground, surrounded by smaller craft. In the distance, to left of her, rides another three-masted vessel. The sea moves in a ground swell, and the sun sets red, in a bank of cloud, in the middle of the horizon. The scene looks like a view of the *Stranded Vessel off Yarmouth* (Sheepshanks Collection) seen from the other side of the pier. The latter was exhibited at R.A. 1831.

Canvas, same measurement as No. 2064.



No. **2066.** *The Arch of Constantine, Rome.*

The arch appears to the right. A tree and buildings pile up to the left, and in the middle foreground is a paved way, with some figures roughly indicated. A yellow sunset blazes behind the tree. This and No. **2067** belong to 1840 and onwards, arising out of Turner's last visit to Rome in 1839.

Mr. Alfred Thornton, who has worked out very minutely the actual topography of the scene of this and the next picture, has been good enough to furnish the following notes, which prove that Turner, in this case, adhered very closely to the facts :—

"The spot from which Turner made his composition is on the slope of the Caelian Hill, near the Orto Botanico. The mass behind the arch consists, on the right, of the Temple of Venus and Rome, on to which is built what was formerly the Monastery of Santa Francesca Romana. About midway from the right of the arch, coming out above this collection of buildings, appears the Campanile of the Church of Santa Francesca. This Turner may have intended to draw in later, as it contains details rather than shows out as a mass. Before the arch are blocks of masonry, no longer there, which may have existed in 1839. The path or roadway might have been taken from one existing just below the spot Turner worked at, which to-day leads from the Via Claudia towards the Arch of Titus. It is not paved, but made of small stones. Another path is suggested nearer the Arch of Constantine, and one exists there to-day. The only building about which there is any doubt is the square block to which the first of the paths points. After searching various maps before and after 1839, I consider this represents one of a group of houses on the Coliseum side of the Arch of Titus no longer existing. The wall on the left of the composition exists to-day and is covered with masses of ivy and crowned with trees. Moreover it has traces of vaulting on it, and a flat piece of turf at its base which might have had stones used as seats on it, as the picture suggests. This wall is built into the Palatine. But here comes in 'Turnerian Topography.' This corner is actually further away than the arch, but was legitimately brought in, because at that place one inevitably feels the presence of the Palatine. The square part under the trees may be the silhouette of a kind of outhouse marked on some of the maps."

Canvas, 35½ by 47½.

No. **2067.** *Tivoli.*

Of the same size and colouring, and apparently a pendant to the above. A cascade and stream occupy the middle of the composition, with a town on the ridge of a hill beyond, and more distant heights, against a yellow sunset, the whole suggested by the scenery of Tivoli. To the right in the foreground are two groups of trees, and on the left the river bank climbs up. In the foreground to the left are two figures, apparently Tobit and the

Angel. Mr. Thornton's notes on this picture, summarized in the absence of plans, are as follows :—

"This painting is a good example of Turnerian topography as expounded by Ruskin in *Modern Painters*, vol. IV., pt. V, chapter II.; for the artist seems to have recorded a series of impressions he might have gathered during an evening walk at Tivoli. Proceeding from the foreground towards the distance, it seems that Turner took the idea of the steep walk from the paths which traverse the slopes outside the town. These paths are provided here and there with rough steps and wind amidst stately trees which grow on the steep hill-sides. The town, as rendered by Turner, consists of two main masses but slightly detached from each other by aerial perspective, backed by a range of hills. The artist seems, however, to have combined views taken from more than one place. These hills cannot be seen behind the town from any point so low down in the valley as that suggested by the foreground, but only from positions on the opposite slope, on a level with Tivoli. There is no fall in existence of the size, form and relative position of that suggested in the picture, but—to judge from the faintly indicated campanile peering through the superposed paint—Turner seems to have been improvising and may have reproduced some recollection of the great waterfall near the Ponte Gregoriana as it existed on the occasion of a former visit, anterior to the great flood of 1826. Still, in any case, the relative position of the water and the town is the reverse of topographical, even if this be an imaginative rendering of the cascades near the so-called Villa of Maecenas. The arcaded building in the centre of the composition is Turner's version of these ruins—a favourite subject with the many landscape painters that for generations haunted Rome. Some of the arches of the sub-structures of this building—really the Hall of the Augustales, an imperial club—and the adjacent temple of Hercules Victor can be seen to-day from across the valley, incorporated in some modern iron-works. The mountains to right and left are largely fanciful, though the former might be suggested by the lower slopes of Monte Sterpara and the latter by those of Monte Ripoli or Monte Catillo."

Canvas, same dimensions as No. 2066.

No. **2068.** *The Burning of the Ships.*

The title is conjectural. Some historical scene of naval warfare may be the motive, or a vague recollection of the incident in the Iliad, which was the subject of a picture by Claude, or again, of the burning of Æneas' ships by Turnus. Clouds of smoke rise from a ship in the middle distance to the left, and from a line of more distant ships to the right. An arch and other buildings can be vaguely made out to the left, and in the foreground to the left are galleys crowded with men. There are others to the right with rowers and flags.

Canvas, 35½ by 47½.



- No. **2678.** *Windsor from Lower Hope.* 12½ by 28¾.  
[N.G.]
- No. **2679.** *The Ford.* 14½ by 28½.
- No. **2680.** *Sketch for "Walton Bridges."* 14½ by 28½.  
[N.G.]
- No. **2681.** *Walton Reach.* 14½ by 28¾.  
[N.G.]
- No. **2691.** *A Thames Backwater, with Windsor Castle in distance.*  
33 by 47. About 1807.
- No. **2692.** *Trees beside River, with Bridge in middle distance.*  
33 by 47. About 1807.
- No. **2693.** *Hampton Court, from the Thames.*  
Barge, with horses in water in foreground.  
33½ by 47. About 1807.
- No. **2694.** *House beside River, with Trees and Sheep.*  
33 by 45½. About 1807.
- No. **2695.** *Men with Horses crossing River.*  
Group of women in foreground, trees with distant castle beyond.  
33½ by 46½. About 1807.
- No. **2696.** *Sketch for "Kingston Bank: Harvest Dinner."*  
23½ by 35½. About 1807.
- No. **2697.** *Caversham Bridge, with Cattle in water.*  
For sketches of Caversham Bridge and surrounding scenery see  
"Thames from Reading to Walton" Sketch Book, XCV.  
33½ by 45½. About 1807.
- No. **2698.** *Coast Scene, with Fishermen and Boats in foreground.*  
Probably at Hastings, with Beachy Head in distance on right.  
Looking out to sea, with boats fishing close in shore on left and  
ship anchored near centre ; late afternoon.  
33½ by 45½. About 1808.
- No. **2699.** *Washing Sheep.*  
River scene, with overhanging tree in centre. Figures with sheep  
on right. For pencil sketch of this subject see "Thames from  
Reading to Walton" Sketch Book, XCV., p. 31.  
33 by 45½. About 1807.  
33244 (B.A.)

No. **2700.** *Coast Scene.*

Cliffs with castle in middle distance; cottages in centre below castle, and in foreground fishing boats with figures; scaffolding for drying nets or sails on left with anchor, two flags flying in centre.

33 by 45½. About 1808.

No. **2701.** *The Lake, from Petworth House: Sunrise.*

25 by 55. About 1829.

No. **2702.** *Shipping at Mouth of Thames.*

Small fishing boats tossing in centre; beyond, on left, a wherry with sails set sailing to left, on right, a three-master with sails set sailing to right; in distance slight indication of coast-line, with hull of man-of-war.

33½ by 45½. About 1807.

No. **2703.** *River Scene, with Weir in middle distance.*

33 by 45½. About 1807.

No. **2704.** *Cleeve Mill (?)*

Wooden bridge in middle distance, mill on left, houses with square castellated church tower on right, cows in water in foreground. See sketches in "Thames from Reading to Walton" Sketch Book, XCV., pp. 18, 17.

33½ by 45½. About 1807.

No. **2705.** *Weir with distant Church.*

Cows in water in foreground, weir in middle distance with church among trees on right.

34½ by 47. About 1807.

No. **2706.** *Willows beside Stream.*

See sketches in "Thames from Reading to Walton" Sketch Book, XCV.

33½ by 45½. About 1807.

No. **2707.** *Barge on the River: Sunset.*

Steep wooded banks sloping to river, with mansion on sky line in centre, lower parts of banks in shadow, their tops in glowing sunlight; in foreground on left a barge with figures and a freshly-lit fire. For pencil sketch of this scene see "Thames from Reading to Walton" Sketch Book, XCV., p. 26.

33 by 45½. About 1807.

The above beginnings of pictures, Nos. 2691-2707, were first exhibited, N.G.B.A., 1910. Titles and notes supplied by Mr Finberg.

No. **2782.** *Flounder off Battersea.*

Copper-plate of an unpublished Liber Studiorum subject.

Presented by Mr. William White, 1910.

No. **2783.** *Flounder off Battersea.*

Proof of an unpublished *Liber Studiorum* subject.

Presented by Mr. William White, 1910.

No. **2784.** *The Deluge.*

Proof of an unpublished *Liber Studiorum* subject.

Presented by Mr. William White, 1910.

No. **2857.** *George IV. at St. Giles's, Edinburgh.*

[Edinburgh.]

On the extreme left in front, a minister preaches from a high pulpit towards the King who, with his immediate attendants, occupies a canopied pew in the gallery which crosses the nave in the right centre some distance back. Sunlight from the clerestory windows streams across the Church, the centre and the gallery of which are filled with people in uniform or gala dress.

Oil on Panel. 29 by 35½.

No. **2858.** *George IV. at a Banquet in Edinburgh.*

[Edinburgh.]

In the Parliament Hall, lighted from crystal candelabra pendent from the high timbered roof, many men attired in brilliant uniform or official dress are dining. The King sits, with the most distinguished guests at the high table, which occupies a dais in the right foreground. From this the long tables on the floor extend into the distance on the left. The picture is a harmony in gold and white and scarlet.

Oil on Panel. 26½ by 35½.

No. **2879.** *Shipping.*

Panel, 26 by 36.

No. **2880.** *Shipping with Flag.\**

Panel, 26 by 36.

No. **2881.** *Waves breaking against a Wind.*

[N.G.]

Canvas, 23 by 35.

No. **2882.** *Waves breaking on a Lee-shore.*

[N.G.]

Canvas, 23 by 35.

No. **2941.** *Windmill and Lock.*

In centre, on bank inclining to left, a windmill in profile. Below it, in front, a canal lock, the gates of which men are closing; barge inside has a fire in stern. To right of lock, a white

\* Amongst Turner's "Studies for the Fundamental Colour-Structure of Design" 1820-1830 is a water-colour sketch of the same subject with the hull of a ship and flag but with a blue sky. No. CCLXIII. 381 top sketch of three.

horse. The sun declining, with light clouds. Drawn from a picture by the Rev. Henry Trimmer, vicar of Heston, near Ealing, which belonged to Turner. The windmill represented stood formerly between Brentford and Hanwell, by the Grand Junction Canal. Possibly in this subject Turner had the intention of rivaling Rembrandt in "The Mill." An impression of the etching coloured in sepia by Turner, which probably served as a guide to the engraver, as no drawing is known to exist. The engraving, by W. Say, engraver to H.R.H. the Duke of Gloucester, was published June 1, 1811.

From the Francis Stevenson Collection.

8½ by 11½. Presented by Mr. W. G. Rawlinson, 1913.

**No. 2942.** *Shipping at the Entrance of the Medway.*

The mouth of the Medway. In centre, large merchantman close hauled, running up. Frigate on right, putting out to sea. Fishing boats and buoy in front. In distance, to left, sheer-hulk and ships of war. Beyond, to right, distant line of masts.

From the collection of Mr. Gerald Robinson. Etched and engraved by Sir Frank Short, R.A.

Drawing for the unpublished plate No. 98 of the "Liber Studiorum," about 1816. 8½ by 11½. Presented by Mr. W. G. Rawlinson, 1913.

## II.—WATER-COLOURS AND DRAWINGS.

A few oil sketches are included in this list. The headings and the Roman numerals refer to sections (sketch-books or groups of drawings) in Mr. Finberg's Inventory; letters of the alphabet and Arabic numerals to pages of sketch-books or members of groups. W. m. = water mark. R followed by a number refers to Mr. Rawlinson's catalogue of plates in *Liber Studiorum*. Numbers in square brackets are the old gallery numbers. Titles in inverted commas are Turner's.

### COPIES AND DRAWINGS BASED ON OTHER ARTISTS' WORK, 1787 (AET. 12).

**No. I, A.** *Folly Bridge and Bacon's Tower.* [613]

12½ by 17. Ink outline, with washes of Indian ink, blue, Indian red and yellow. Copy of steel engraving by J. Basire of drawing by E. Dayes (?), "North-West View of Friar Bacon's Study, &c." (12 by 17½), in the Oxford Almanack, 1780. The colouring is probably Turner's invention. Insc. 'W. Turner, 1787.'

**No. I, B.** *Nuneham Harcourt, near Abingdon.* [852]  
[as "Nuneham Court, near Oxford."]

11½ by 16½. Water colour, with ink outline; possibly copy from an engraving. Scribbled in pencil on back—"Do. House from grounds" (?). Insc. 'W. Turner, 1787.'

## BRISTOL AND MALMESBURY SKETCH BOOK, 1791 (AET. 16).

Size of page,  $7\frac{3}{8}$  by  $10\frac{7}{16}$ .

- No. VI, 22. "*North West View of Malmesbury Abbey, 1791.*" [523a]

Water colour with pale brown ink outline. Indian ink, brown, yellow and blue seem only colours used. Title and date in ink on back.

- No. VI, 23. *View on the Avon.* [523b]

'From Wallace's Wall looking up the River' in pencil on top right hand corner. Pencil, with preliminary washes of yellow and blue.

- No. VI, 24. *View on the Avon.* [523c]

On back, in pencil—'View from Cook's Folley, looking up the River Avon with Wallis Wall and the Hot Wells.' Water colour and ink, as 22.

## WELSH AND MONMOUTHSHIRE SUBJECTS, 1792 (AET. 17).

- No. XII, P. *Llandewi Skyrriid, with St. Michael's Mount in Distance (?)*. [530, as "*Early Study of a Cottage.*"]

$9\frac{1}{2}$  by  $13\frac{1}{4}$ . Water-colour. C. 1792-3. Mr. Ruskin says of this drawing in his catalogue, that it is "very notable already for a kind of irised gradation of tender colour quite unprecedented in English art at the time."

## OXFORD SUBJECTS, ABOUT 1793 (AET. 18).

- No. XIV, B. *Tom Tower, Oxford.* [805]

$10\frac{1}{2}$  by  $8\frac{1}{2}$ . Water-colour. Based on pencil sketch, XIV, A.

## MISCELLANEOUS, 1793 (AND EARLIER).

- No. XVII, J. *Tower of a Church or Abbey.* [803]

$10\frac{1}{8}$  by  $8\frac{1}{4}$ . Pencil, parts in water-colour. Square castellated tower with heavy buttresses.

- No. XVII, Q. *Tree and Tower.* [815a]

$5\frac{1}{2}$  by  $4\frac{1}{4}$ . Water-colour. On back is written, 'In the shadow the Stones the same. Some Umber and S. Green—the Broken part umber and Bister, the distant part a Blue Green Sap and B.'

- No. XVII, R. *A Church Wall.* [815c]

$6\frac{3}{8}$  by  $5\frac{1}{8}$ . Water-colour. Written in margin—'Mr. Arrow smith.'



## FIRST MIDLAND TOUR, 1794 (AET. 19).

- No. XIX, 43. *Lichfield Cathedral from south-west; seen above houses and foliage.* [815d]

Pencil, partly coloured. Size of page,  $4\frac{1}{4}$  by  $7\frac{1}{4}$ .

- No. XXII, P. *Ely Minster: Transept and Choir.*

$26\frac{1}{4}$  by  $20\frac{1}{4}$ . Pencil. Same view as the water colour in collection of the late R. D. Holt, Esq., which was (probably) exhibited at the R.A. 1796.

## MISCELLANEOUS WATER COLOURS, &amp;C., ABOUT 1794 AND LATER.

- No. XXIII, H. *Old Church.* [816c]

$7\frac{1}{2}$  by  $6\frac{1}{2}$ . Water-colour. On back—'Wm. Turner,' in ink and in pencil; also 'June 30,' and 'September 1st, 1797.'

- No. XXIV, 25a. *Gate of Carisbrook Castle.* [532]

Partly finished in water-colour. Size of page,  $10\frac{3}{8}$  by 8.

## "SOUTH WALES" SKETCH BOOK, 1795 (AET. 20).

(W. m. 'J. Whatman, 1794'). Page  $10\frac{3}{4}$  by 8.

- No. XXVI, 2. *Wells Cathedral.* [449]

- No. XXVI, 3. *Ruined Castle at Newport.* [448, as "Caernarvon Castle."]

- No. XXVI, 25. *Carew Castle.* [622a]

- No. XXVI, 27. *"Hook, Pembrokeshire."* [759]

Pencil, part water-colour.

- No. XXVI, 29. *"St. David's Head, from Porthsallie Bay."* [401, as "The Mewstone, Plymouth Sound" (about 1791)]

Finished water-colour, signed, and mounted by artist. The title, "St. David's Head," was printed by artist on the decorative border of mount.

- No. XXVI, 72. *The Crypt "Canterbury Cathedral with the tomb of Cardinal Morton."* [634]

Water-colour.

- No. XXVI, 91. *"Brecknock Castle."* [623b]

- No. XXVI, 93. *A Gateway.* [806 described (erroneously) as "Woodcroft Castle, Northamptonshire."]

Pencil, part in water-colour.

No. XXVI, 99. "*North West*" View of "*St. Mary Redcliff*," Bristol. [524a]

Insc. 'The stone grey and brown,' and 'Queen with Crown and Book.' Pencil.

MISCELLANEOUS, ABOUT 1795 (AET. 20).

No. XXVII, M. *Town and Bridge*. [698]

9½ by 13½. Water-colour, unfinished.

No. XXVII, N. *A Water Mill*. [531, as "*Early study of a cottage roof*"]

10 by 15. Water-colour, unfinished. On back—'108. Honiton' (or Houston, or Hamton) 'Mill.'

No. XXVII, P. *A Windmill*. [804, as "*Cottage and Windmill (early)*."]

10¾ by 7¼. Water-colour.

No. XXVII, R. *Llanthony Abbey*. [638]

12½ by 16½. Water-colour, with decorative border, most of which has been cut away. Insc. in ink, 'W. Turner, 1795'; the name partly erased with knife. A smaller version of this subject is in possession of Mr. T. E. Watson, of Newport, Mon.; signed and dated 1795.

No. XXVII, W. *Buckingham Gate (near Hungerford Bridge)*. [441]

11½ by 16½. Pencil, with parts finished in water-colour.

No. XXVII, X. *St. Mary's and the Radcliffe Camera from Oriel Lane, Oxford*.

Probably based on an earlier drawing of the same subject (XIVc). Unfinished water-colour. 20¾ by 15½.

WATER COLOURS CONNECTED WITH "SOUTH WALES" TOUR,  
&C., ABOUT 1796 (AET. 21).

No. XXVIII, A. *Llandaff Cathedral*. [795]

14½ by 10½. Water-colour. Based on sketch, 'South Wales' Sketch Book (XXVI, 4) of 1795. Probably the drawing exh. R.A. 1796.

No. XXVIII, T. *Fisherman's Cottage seen through Arch of a Bridge*.

13½ by 17½. Water-colour.

MISCELLANEOUS, ABOUT 1796 (AET. 21).

No. **XXIX, <sup>2</sup>/<sub>3</sub>X.** *Cottage Interior.* [406]

7 $\frac{7}{8}$  by 10 $\frac{1}{8}$ . Water-colour, carefully finished and signed in two places, 'W. Turner.' Perhaps "Internal of a Cottage: a study at Ely," exh. R.A. 1796.

"STUDIES NEAR BRIGHTON" SKETCH BOOK, ABOUT 1796 (AET. 21).

(W. m. 1794.) Size of page, 4 $\frac{1}{4}$  by 5.

Some of the leaves are white, the remainder blue; a number of the blue leaves have been prepared with a wash of brown.

No. **XXX, 93.** *Study of Pigs.* [565a]

Mr. Ruskin says of these studies: "Both wonderful, quite beyond telling. There is an etching of Rembrandt's which approaches the upper study, but by no means equals it. Examine it for a quarter of an hour through a magnifying glass and you will see something of what it is." See Cook's 'Ruskin on Pictures,' p. 232.

No. **XXX, 94.** *Study of Pigs.* [407]

No. **XXX, 95.** *Study of Head of Rowing Boat.* [534b]

Sepia and Chinese white.

No. **XXX, 96.** *Study of Stern of Rowing Boat.* [534c]

Sepia and white.

COLOURED DRAWING COPIES, ABOUT 1796 (AET. 21).

All these drawings are worked over a monochrome basis.

No. **XXXII, O.** *Raglan Castle (?)*. [857]

About 8 $\frac{1}{2}$  by 10 $\frac{1}{2}$ . Water-colour.

WATER COLOURS &C.: FINISHED AND UNFINISHED,  
ABOUT 1796-1797 (AET. 21-22).

No. **XXXIII, C.** *Road beside River, with Trees, Rocks,  
and distant Houses.*

9 by 13 $\frac{1}{2}$ . Water-colour.

No. **XXXIII, E.** *A Gravel Pit: Workmen lunching.*

17 by 14 $\frac{1}{2}$ . Water-colour, with pen outlines.

No. **XXXIII, G.** *Cottage, with Garden and distant  
Church Tower.*

7 $\frac{1}{2}$  by 11. Water-colour.

No. XXXIII, H. *River Gorge and Castle.\**

18 by 28½. Water-colour. Hill, with river, vessels at a wharf and houses in foreground ; the castle in middle distance.

No. XXXIII, K. *Foreshortened study of a Sailing Boat.* [534a]

About 7½ by 10½. Water-colour, on coarse grey paper. Printed on boat—'Bri . . ton.'

No. XXXIII, L. *Sea Breeze.* [699a]

About 5½ by 8½. Water-colour, on yellow sugar-loaf paper.

No. XXXIII, M. *Old Westminster Bridge.* [699b]

About 5½ by 8½. Water-colour, on yellow sugar-loaf paper.

No. XXXIII, N. *Moonlight on Sea.* [699c]

About 5½ by 8½. Water-colour, on yellow sugar-loaf paper.

No. XXXIII, O. *Shakespeare Cliff, Folkestone.* [718]

About 7½ by 10½. Unfinished water-colour, on sugar-loaf paper.

No. XXXIII, P. *Sea and Boats.* [722]

About 7½ by 10½. Water-colour, on sugar-loaf paper.

No. XXXIII, Q. *Men at Windlass drawing fishing boat out of surf.* [726]

7<sup>a</sup>/<sub>16</sub> by 10½. Water-colour, on sugar-loaf paper.

No. XXXIII, R. *Sea Piece.* [730]

7½ by 10½. Water-colour, on sugar-loaf paper.

No. XXXIII, S. *Dunstanborough Castle.* [739]

7½ by 10½. Water-colour, on sugar-loaf paper. Perhaps a sketch for Mr. E. F. Millken's oil painting of this subject. See Armstrong's 'Turner,' p. 215.

No. XXXIII, T. *Tynemouth.* [762]

About 8 by 11. Water-colour, on sugar-loaf paper.

No. XXXIII, U. *Old London Bridge.* [788]

10½ by 14½. Water-colour, unfinished.

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\* The river gorge, ships and houses and the hills in the far distance resemble the scenery of the Avon Gorge near Bristol, but the Bristol Channel is not shown and there is no castle in such a position near Bristol. Possibly an imaginary castle has been introduced into a landscape largely based on the scenery of the Avon Gorge. The title of "Windsor Castle," formerly given to the drawing, has little justification.

No. **XXXIII, V.** *Old Buildings.* [811]  
About  $5\frac{1}{16}$  by  $8\frac{1}{16}$ . Water-colour.

No. **XXXIII, W.** *Old Westminster Bridge.* [816a]  
 $4\frac{1}{2}$  by  $6\frac{7}{8}$ . Water-colour, on sugar-loaf paper. See Engraving published in 'The Itinerant,' Aug. 1, 1797.

No. **XXXIII, X.** *Scene off Coast.* [818b]  
 $3\frac{1}{2}$  by  $5\frac{1}{2}$ . Water-colour.

No. **XXXIII, Y.** *A Country Lane.* [818c]  
3 by  $5\frac{3}{16}$ . Water-colour, with margin.

No. **XXXIII, e.** *Sea Piece.*  
 $13\frac{1}{2}$  by 23. Water-colour, on sugar-loaf paper. Edges torn.

No. **XXXIII, f.** *Sea Piece: men in small sailing-boat taking down sail, with large vessel in far distance.*  
 $11\frac{1}{2}$  by  $13\frac{3}{4}$ . Water-colour on sugar-loaf paper.

No. **XXXIII, g.** *The Port of Leghorn (?)*.  
17 by  $21\frac{1}{4}$ . Water-colour; possibly based on an engraving.

NORTH OF ENGLAND SKETCH BOOK, 1797 (AET. 22).

Size of page  $10\frac{3}{8}$  by  $8\frac{1}{4}$ . (W. M. 'J. Whatman, 1794.')

No. **XXXIV, 10a.** *Kirkstall Crypt.* [403, as *Kirkstall Abbey.*]

Pencil, partly coloured The water-colour (exh. R.A. 1798) "Refectory of Kirkstall Abbey, Yorkshire," now in Soane Museum, was based on this drawing.

No. **XXXIV, 46a.** *Dunstanborough Castle.* [633]  
Water-colour.

No. **XXXIV, 54.** *Lindisfarne Church.* [404]

Interior, showing three rows of Norman columns and arches. Cf. 'Liber' plate of "Holy Island Cathedral" (No. 11, pub. February 20, 1808). Design for 'Liber' plate CXVI, N. [481].

No. **XXXIV, 81a.** *Tower of Boston, Lincolnshire.* [524c]

For continuation of drawing see back of XXXIV, 81.

No. **XXXIV, 89.** *Fountains Abbey.* [727]  
Pencil, partly coloured.

"TWEED AND LAKES" SKETCH BOOK, 1797 (ÆT. 22).

Size of page  $14\frac{1}{8}$  by  $10\frac{1}{4}$ . (W. M. 'E. & P.'; 1796'; and 'J. Whatman, 1794.')

No. XXXV, 80. *Fountains Abbey.* [625]

Pencil, partly coloured.

No. XXXV, 84. *Buttermere Lake.* [696]

Water-colour. Sketch for Oil Painting of "Buttermere Lake, with part of Cromack Water" (No. 460).

No. XXXV, 86. *Transept and Tower of York Cathedral.* [524b]

Insc. 'York.'

No. XXXV, 87. "*Grasmere Lake, Rydal Water.*"  
[687, as "*Welsh Lake.*"]

Part finished in water-colour. On back the above inscription and the number '63.'

SUBJECTS CONNECTED WITH NORTH OF ENGLAND TOUR,  
ABOUT 1797 (ÆT. 22).

No. XXXVI, G. *Interior of Durham Cathedral:  
Nave and South Aisle.*

30 by 23. Water-colour.

No. XXXVI, H. *Derwentwater, with the Falls of  
Lodore.*

$19\frac{1}{4}$  by 25. Water-colour. W. m., 'J. Whatman, 1794.' Based on sketch 'Tweed and Lakes.' sketch book, XXXV, 82.

No. XXXVI, I. *Head of Derwentwater.*

$14\frac{3}{4}$  by  $21\frac{1}{4}$ . Water-colour.

No. XXXVI, L. *Coniston Old Man.*

$21\frac{1}{2}$  by 30. Water-colour beginning.

No. XXXVI, U. *Coniston Old Man (?)*.

$26\frac{1}{4}$  by  $33\frac{1}{4}$ . Water-colour beginning.

## THE "WILSON" SKETCH BOOK, ABOUT 1797 (AET. 22).

The leaves are of grey paper, over which a wash of brown has been passed. Size of page,  $4\frac{1}{2}$  by  $3\frac{1}{2}$ .

No. XXXVII, 128 and 128 (a).

[407f]

(Reverse) *Study of a Cow.*  
*Study of a dismantled three-*  
*master, heeled over on side.*

Chalk and water-colour.

## "HEREFORD COURT" SKETCH BOOK, ABOUT 1798 (AET. 23).

Size of page, 13 by 9. (W. m. 'J. Whatman, 1794.')

No. XXXVIII, 76. "*Snowdon from Quathlynn.*" [703,  
Water-colour. as *Skiddaw.*]

No. XXXVIII, 85. *Llan Idwell, near Bettwys-y-Coed.*  
Water-colour. [688]

No. XXXVIII, 86. *Malmesbury Abbey.* [402]  
On back—"Sir Richard Colt Hoare, Bar'."

No. XXXVIII, 87. *Harlech Castle (?)*. [822]

No. XXXVIII, 88. *Kilgarran Castle.* [802]  
Water-colour On back in Mr. Ruskin's hand: "'Kilgarren  
Castle on the Tivy.' Turner's title J. R."; also "Mr. Fidler.  
2 feet by <sup>17</sup>/<sub>26</sub>. Mr. Woodhouse.  $14\frac{1}{2}$  by  $10\frac{1}{2}$ ."

No. XXXVIII, 89. *Weir Bridge, Ludlow.* [809, as  
Water-colour. "*Rowsley, on the Derwent.*"]

No. XXXVIII, 90. *A Landscape: Sunset.* [823]  
Water-colour.

No. XXXVIII, 91. *A Mountain Tarn.* [797]  
Water-colour, unfinished.

No. XXXVIII, 92. *Beddgelert Church, North Wales:*  
Water-colour. *Moonlight.* [796]

No. XXXVIII, 101. *Dryshwyn Castle, Vale of Towy.*  
[457]

## "NORTH WALES" SKETCH BOOK, ABOUT 1798 (AET. 23).

Size of page,  $10\frac{1}{2}$  by  $6\frac{1}{8}$ . (W. m., 1794.)No. XXXIX, 94. *Near Llanberis. Perhaps Conway Valley.* [635, as *On the Thames.*]  
Water-colour.No. XXXIX, 95. *Study for picture of "Harlech Castle, from Truagwyn Ferry."*  
[858, as *"River Scene (early)."*]  
Water-colour. (Study for oil painting, exh. R.A. 1799).No. XXXIX, 96. *A waterfall. Probably the Rhayadr Dû, or the Black Cataract, near Ffestiniog.* [799]  
Water-colour.

## "DYNEVOR CASTLE" SKETCH BOOK.

No. XL, 95 and 96. *Ruins of a Castle in a Wood.* [816b]

## "CYFARTHFA" SKETCH BOOK, ABOUT 1798 (AET. 23).

Size of page, 18 by  $11\frac{1}{2}$ . (W.m., 'J. Whatman, 1794.')XLI, 28 (a). *Boats towing men-of-war.* [459]  
18 by  $11\frac{1}{2}$ . Pencil and wash.No. XLI, 40. *Boats at landing stage.* [631]  
Water-colour. In ink, at bottom right-hand corner—'36.'No. XLI, 41. *River scene, with ruins of Castle.* [853]  
In ink, in corner—'39.'

## THE "SWANS" SKETCH BOOK, ABOUT 1798 (AET. 23).

Size of page,  $6\frac{7}{8}$  by  $4\frac{1}{8}$ . The leaves are of coarse brown paper.No. XLII, 14. *Flying Swan.* [609]  
Ink and Chinese white.No. XLII, 15. *Two Swans.* [609]  
Ink and Chinese white.

## MISCELLANEOUS, ABOUT 1798 (AET. 23).

No. XLIV, W. *Interior of Covent Garden Theatre from the Gallery with Figures.*  
 $9\frac{3}{4}$  by  $14\frac{3}{4}$ , folded. Pencil.



No. **XLIV, Y.** *Caernarvon Castle.* [770]

About 8½ by 11. Water-colour, unfinished.

No. **XLIV, e.** *Cross at Stourton, Wilts.*

15¾ by 21¼. Water-colour.

No. **XLIV, f.** *At Stourhead, Wilts., the seat of Sir Richard Colt Hoare.*

16¾ by 21¾. Unfinished water-colour.

No. **XLIV, g.** *At Stourhead, Wilts.*

17¼ by 23¼. Water-colour.

No. **XLIV, h.** *Arkwright's Mill, Cromford, near Matlock (?)*

17¼ by 22. Water-colour.

"LANCASHIRE AND NORTH WALES" SKETCH BOOK, ABOUT 1799  
(AET. 24).

Size of page, 13 by 9. (W. m., 'J. Whatman, 1794.')

No. **XLV, 49.** *Ruins of Abbey.* [458]

No. **XLVII, 58.** *Cassiobury House, from the Park.*

Size of page, 18½ by 13.

"SALISBURY" SKETCH BOOK, ABOUT 1799-1800 (AET. 24-25).

Size of page, 5¼ by 4¼.

No. **XLIX, 1-4.** *Studies of Poultry.* [440a, b, c, d]

MISCELLANEOUS (1), ABOUT 1799-1801 (AET. 24-26).

No. **L, A.** *Rood screen of a church seen from north Transept.*

28 by 23. Water-colour beginning. Cf. L, N.

No. **L, B.** *Study for picture of Norham Castle.*

32 by 26. Water-colour.

No. **L, C.** *Another study for picture of Norham Castle.*

21¼ by 29¼. Water-colour.

No. L, D. *Salisbury Cathedral: The Choir—looking East.*

29½ by 22. Pencil, with parts coloured.

No. L, E. *Interior of New College Chapel, Oxford.*

30 by 21½. Pencil, with windows partly coloured.

No. L, F. *Screen and Organ, New College Chapel, Oxford.*

30 by 21½. Pencil, with parts coloured.

No. L, G. *Interior of Christ Church Cathedral, Oxford; screen and organ.*

30 by 21½. Water-colour, unfinished.

MISCELLANEOUS (2). ABOUT 1799–1801 (ÆT. 24–26).

No. LI, G. *Study of mast and rigging.* [614]

About 20½ by 17. Water-colour.

No. LI, H. *River scene. Probably Welsh.* [831]

8½ by 13½. Water-colour.

No. LI, O. *Study of Man-of-War.*

18½ by 24. Pencil.

No. LI, P. *Roadside Church with distant mountains. Probably in Cumberland.*

13¾ by 19½. Pencil.

No. LI, Q. *Landscape with Trees and Figures.*

21½ by 15. Pencil.

SCOTTISH PENCILS. ABOUT 1801 (ÆT. 26).

(The subjects are not all certainly identified.)

Drawn on loose sheets of Whatman, prepared with a wash of brown.

No. LVIII, 3. *Loch Long and Ben Arthur.* [309]

11½ by 17. (Cf. Sketches, 'Tummel Bridge' sketch book, pp 2a, 3, and (?) 6a-7.)

- No. LVIII, 4. *Ben Arthur*. [307]  
 11½ by 17. (Cf. Sketch, pp. 12a-13, 'Tummel Bridge' sketch book.)
- No. LVIII, 5. *Ben Arthur*. [310]  
 11½ by 17. (Cf. Sketch, pp. 13a-14, 'Tummel Bridge' sketch book.)
- No. LVIII, 7. *Loch Fyne*. [312]  
 11½ by 17. (Cf. Sketch, pp. 14a-15, 'Tummel Bridge' sketch book.)
- No. LVIII, 8. *Loch Fyne*. [314]  
 11½ by 17. (Cf. Sketch, pp. 16a-17, 'Tummel Bridge' sketch book.) A water-colour, dated 1810, based on this sketch was once in the Farnley Collection. It passed into possession of Sir Donald Currie, and was exhibited at Agnews', January, 1908.
- No. LVIII, 41. *Tummel Bridge*. [311]  
 16½ by 11½. (Composition based on sketch on pp. 25a-26, 'Tummel Bridge' sketch book, LVII.)
- No. LVIII, 42. *Tummel Bridge*. [313]  
 11½ by 17½. (Composition based on sketch on pp. 23a-24, 'Tummel Bridge' sketch book.)
- No. LVIII, 45. *Castle in middle distance. Scotland: Study of Trees.* [306, a]  
 11½ by 17.
- No. LVIII, 46. *Loch Long*. [349]  
 11½ by 16½. (Cf. Sketch on pp. 5a-6, 'Tummel Bridge' sketch book.)
- No. LVIII, 47. *Loch Long, with mountains*. [348]  
 11½ by 17. (Cf. Sketch pp. 4a-5, 'Tummel Bridge' sketch book.)
- No. LVIII, 48. *Sheep on road leading over hill*. [347]  
 11½ by 17.
- No. LVIII, 49. *Study of rocks and broken firs*. [346  
 top drawing.]  
 7½ by 10½. On back, commencement of rough outline sketch.
- No. LVIII, 50. *Study of rocks*. [346, bottom drawing.]  
 8½ by 11½.

No. LVIII, 51. *Ben Arthur*. [308]

17 by 11½. (Cf. sketch, pp. 7a-8, 'Tummel Bridge' sketch book.)

No. LVIII, 52. *Study of rocks in stream*. [315]

10½ by 15. W. m. 'J. Whatman, 1797.' Study utilized in the Water Colour of "A Yorkshire Dell," in collection of the late J. E. Taylor.

No. LVIII, 55. *Study of willow*. [537b, right-hand drawing.]

10½ by 14½.

No. LVIII, 56. *Study of Scotch fir*. [537a, left-hand drawing.]

10½ by 15½. (Cf. sketch on pp. 1a-2, 'Tummel Bridge' sketch book (LVII, T.B.). This is therefore not a study from nature as described by Mr. Ruskin.)

WATER COLOURS CONNECTED WITH SCOTCH TOUR OF 1801.  
ABOUT 1801-1810 (AET. 26-35).

No. LX, G. *Loch Long: Evening*. [637]

13½ by 19½. Water-colour. W.m., 'J. Whatman. 1794.'

No. LX, H. *Edinburgh from Calton Hill*. [549]

Water-colour. Considerably injured by exposure to light. Exh. R.A. 1804.

No. LX, J. *Inverary*.

26½ by 39½. Water-colour, unfinished. Study for the drawing of this subject sold at Christie's, June 19 1908 (Mrs. Stern sale) (W.m., 'J. Whatman. 1808.')

ENGLISH LAKES, 1801 (AET. 26).

No. LX (a), A. *Langdale Pikes (?)*.

21½ by 30½. Water-colour.

No. LX (a), B. *Head of Derwentwater*.

21½ by 30½. Water-colour.

No. LX (a), C. *Great End and Scawfell Pikes*.

21½ by 30. Water-colour.

No. LX (a), D. *Near Great Gable (?)*.

21½ by 30. Pencil. (W. m. 'J. Whatman, 1794.')

33244 (B.A.)

Y

No. **LX** (a), **E.** *Near Greut Gable* (?).

21½ by 30. Pencil. (W. m. 'J. Whatman, 1794.')

No. **LX** (a), **F.** *Sty Head Turn, near Scawfell.*

21½ by 30. Water-colour. Marked in corner '46.' (W. m., 'J. Whatman. 1794.')

No. **LX** (a), **G.** *Near Scawfell* (?).

21½ by 30. Water-colour. Marked in corner '47.' (W. m., 'J. Whatman. 1794.')

No. **LX** (a), **H.** *Head of Derwentwater* (?).

21½ by 30. Water-colour. '48.' (W. m., 'J. Whatman. 1794.')

No. **LX** (a), **I.** *Head of Derwentwater* (?).

21½ by 30. Water-colour. '49.' (W. m. 'J. Whatman, 1794.')

No. **LX** (a), **J.** *Borrowdale, or St. John's Vale* (?).

21½ by 30. Water-colour. '50.' (W. m., 'J. Whatman. 1794.')

No. **LX** (a), **K.** *Conway Castle.*

21½ by 30. Water-colour. '52.' (W. m., 'J. Whatman. 1794.')

JASON SKETCH BOOK. ABOUT 1801 (AET. 26).

Size of page, 8½ by 5½. (W. m. 'J. Whatman, 1794.')

A number of the blank pages have been prepared with washes of brown, grey, &c.

No. **LXI**, 61. *Sketch of a boat.*

[533b]

Pencil and wash.

No. **LXI**, 62. *Leaves of a Horse Chestnut.*

[564a]

Pen and ink. Written above—'Horse Chesnut—full yellow green where young, but darker more advanced.' Reverse—Study of a Larch tree and branches. Pen and ink. 'Larch—light green, rather cold, stem brown and knotted, bark smooth.'

No. **LXI**, 63. *Laurel leaves.*

[564b]

Pen and ink. 'Laurel—dark green shining leaf. Young shoot light yellow and leaf underneath not shining.' Reverse—rough pencil sketch of coast scenery.

ON A LEE SHORE (2) SKETCH BOOK. ABOUT 1800-1802  
(AET. 25-27).

Size of page,  $4\frac{1}{2}$  by  $7\frac{1}{8}$ . (W. m. —, 1799.)

The paper is white, prepared with washes of grey.

No. LXVIII, 1. *Boat in heavy sea.* [615a]

Pen and ink and wash, with lights scratched out.

No. LXVIII, 2. *Boat swamped in surf.* [615b]

Pen and ink and wash, with lights scratched out.

STUDIES FOR PICTURES" SKETCH BOOK. ABOUT 1800-1802  
(AET. 25-27).

Size of paper,  $8\frac{1}{2}$  by  $5\frac{1}{2}$ . Coarse blue paper.

No. LXIX, 117. *A sea piece.* [561a]

Pen and ink, wash and white chalk.

No. LXIX, 118. *Sea piece.* [561b]

Pen and ink, wash and white chalk.

No. LXIX, 119. *Scene off coast.* [562a]

Pen and ink, wash and white chalk.

No. LXIX, 120. *Shipping in harbour.* [562b]

Pen and ink, wash and white chalk.

MISCELLANEOUS WATER COLOURS AND DRAWINGS. ABOUT  
1800-1802 (AET. 25-27).

No. LXX, C. *Studies of ships.*

$7\frac{1}{4}$  by  $9\frac{1}{2}$ , folded and drawn on both sides. Pencil.

No. LXX, D. *Two Ships in profile.*

6 by  $8\frac{1}{2}$ . Drawn with a brush.

No. LXX, G. *Group of Horses in Windsor Park.*

$21\frac{1}{2}$  by  $29\frac{1}{8}$ . Water-colour. The horses seem to be by Sawrey Gilpin, the foreground and landscape background alone being by Turner. Possibly the drawing exh. R.A. 1811, as "Windsor Park, with horses by the late Sawrey Gilpin, Esq., R.A."

No. LXX, H. *St. Agatha's Abbey (?), with cattle.*

16 by  $21\frac{1}{4}$ . Water-colour. The ruins of the abbey crown a hill in mid-distance. Cows line the edge of pool in foreground.

Three more cows are being driven down the hill on the right towards the water by man on horseback. A dog is barking on the right.

No. LXX, I. *Donkeys beside a mine shaft.*

22 by 30. Water-colour.

No. LXX, J. *Cattle in stream, with ruins on bank.*

About 19 by 24. Water-colour, unfinished.

No. LXX, K. *The Ford.*

21 by 29½. Water-colour, unfinished. Two groups of cattle standing in stream; in the centre and on the left beyond the stream a mass of trees. A man with a woman in short blue skirt is wading in the water.

No. LXX, L. *A Castle seen through trees.*

26½ by 40½. Water-colour, unfinished. A Castle seen beyond a row of ashes, with group of ruins in distance on the right; cattle with flying swan and water fowl in marshy foreground.

No. LXX, M. *Caernarvon Castle.*

26 by 39½. Water-colour. Probably the drawing exh. R.A. 1800.

No. LXX, N. *Study for Historical Subject.*

21½ by 28½. Water-colour, unfinished. In foreground a river and shoals; on the banks of the river a group of four figures, three kneeling and one standing and speaking. There is a crowd of dancing figures towards the left in the middle distance, with groups of trees on the extreme left and the right centre. Beyond the river is a wide plain, and beyond a range of mountains.

No. LXX, O. *Dolbadarn Castle, Llanberis.*

26 by 36. Water-colour beginning.

No. LXX, P. *View of Fonthill Abbey.*

41½ by 28. Water-colour.

No. LXX, Q. *Welsh mountain subject.*

26½ by 39½. Water-colour. A Welsh mountain range, with snow on distant mountains, and an army with banners flying marching up foreground valley. (W. m., 'J. Whatman, 1794.')

No. LXX, U. *Stormy Sunset in Wales.*

Water-colour, unfinished.

No. LXX, V. *Church and Lane.*

About 8½ by 10½. Oil, on canvas.

[782]

- No. LXX, X. *Llanberis Lake, with Dolbadarn Castle.*  
 21½ by 30. Water-colour. Marked in corner, '53.'
- No. LXX, Y. *Snowdon, from Llanberis.*  
 21½ by 30. Water-colour. '54.' (W. m. 'J. Whatman. 1794.')
- No. LXX, Z. *Dolbadarn and the Pass of Llanberis.*  
 21½ by 30. Water-colour. '51.' (W. m. 'J. Whatman. 1794.')
- No. LXX, a. *Mountains, with River.*  
 21½ by 30. Water-colour. '55.' (W. m. 'J. Whatman. 1794.')
- No. LXX, b. *River with Cattle; Mountains beyond.*  
 21½ by 30. Water-colour. (W. m. 'W. Elgar. 1798.')
- No. LXX, c. *Llyn Cwellyn (?)*.  
 17 by 22. Water-colour. (W. m. 'J. Whatman. 1794.')
- No. LXX, d. *Llyn Cwellyn (?)*.  
 21½ by 30. Water-colour. (W. m. 'J. Whatman. 1794.')
- No. LXX, e. *Beginning of same subject.*  
 21½ by 30. Water-colour. (W. m. 'J. Whatman, 1794.')
- No. LXX, f. *St. Agatha's Abbey.*  
 21½ by 30. Water-colour. (W. m. 'J. Whatman, 1794.')
- No. LXX, h. *The Incantation.*  
 23½ by 34½. Water-colour beginning. (W. m. 'J. Whatman. 1794.')
- No. LXX, i. *Ruined Castle on Hill. Probably Welsh.*  
 26½ by 39½. Water-colour, unfinished. (W. m. 'J. Whatman. 1794.')
- No. LXX, j. *Valley, with Mountains.*  
 26 by 33½. Water-colour, unfinished. (W. m. 'J. Whatman, 1794.')

## GRENOBLE SKETCH BOOK, 1802 (AET. 27).

Paper, Brown. Size of page, 11<sup>3</sup>/<sub>8</sub> by 8½. All the drawings in pencil, many heightened with black and white chalk or Chinese white.



No. LXXIV, 3. *Mont Blanc, seen up the Val d'Isère, from Fort St. Louis.* [545b]

No. LXXIV, 4. *Convent of the Great St. Bernard.* [540a]

Turner's title, "Le Summit de Mt. Bernard." Compare the vignette of the Hospice in Rogers's Poems.

No. LXXIV, 5. *Bridge of Villeneuve, Val d'Aosta.* [25]

No. LXXIV, 6. *Descent to Aosta.* [22]

No. LXXIV, 7. *Near Aosta.* [23]

No. LXXIV, 8. *Castle of Aosta.* [542a]

Cf. Water-colour (LXXX, B.) based on this drawing.

No. LXXIV, 9. *Roman gate at Aosta, with street of the town.* [541a]

No. LXXIV, 10. *Roman gate at Aosta, with the Alps.* [541b]

No. LXXIV, 11. *City of Aosta.* [540b]

No. LXXIV, 12. *The ascent to Courmayeur.* [544a]

Turner's title "Ville de Salle [Salles] Valley de Aoust La Côte Sud de Mt. Blanc."

No. LXXIV, 13. *Near Grenoble.* [538]

No. LXXIV, 14. *Grenoble.* [547a]

Compare Sir Donald Currie's "Grenoble Bridge." On one of the loose slips of paper is written the following:—"Ville de Grenoble. Pont . . . , Port de France, Citadel;" also the initial 'F' (Fawkes).

No. LXXIV, 14a. *Grenoble.* [547b]

No. LXXIV, 15. *Grenoble, with Mont Blanc.* [5]

No. LXXIV, 16. *Grenoble.* [1]

No. LXXIV, 17. *The Alps, seen on the approach to Grenoble.* [546a]

No. LXXIV, 18. *Grenoble, with Mont Blanc.* [546b]

No. LXXIV, 19. *Valley of the Isère.* [544b]

- No. LXXIV, 20. *The road from Voreppe to Grenoble.* [545a]
- No. LXXIV, 21. *Voreppe.* [7]
- No. LXXIV, 22. *Post House, Voreppe.* [6]
- No. LXXIV, 23. *Voreppe.* [8]  
Insc. 'Chartreuse.'
- No. LXXIV, 24. *Entrance to the Little Chartreuse.* [2]
- No. LXXIV, 25. *Chain of Alps of the Chartreuse.* [3]
- No. LXXIV, 26. *Entrance to the Grande Chartreuse,  
by Voreppe.* [9]
- No. LXXIV, 27. *Entrance to the Chartreuse, with  
Water-mill.* [10]
- No. LXXIV, 28. *Bridges: Grande Chartreuse.* [11]
- No. LXXIV, 29. *Entrance to the Chartreuse.* [12]
- No. LXXIV, 30. *The Little Bridge, Chartreuse.* [13]
- No. LXXIV, 31. *Cascade of the Chartreuse.* [14]
- No. LXXIV, 32. *The Little Church of St. Hubert.  
Grande Chartreuse.* [15]  
Water-colour. In corner, in Turner's writing, 'St. Hubert's  
Well.'
- No. LXXIV, 33. *Near the Grande Chartreuse.* [16]  
Water-colour.
- No. LXXIV, 34. *Gate of the Chartreuse (looking  
forward).* [17]
- No. LXXIV, 35. *Gate of the Chartreuse (looking back).* [18]
- No. LXXIV, 36. *Gate of the Chartreuse (looking back,  
further off).* [19]
- No. LXXIV, 37. *Near the Grande Chartreuse.* [20]

No. LXXIV, 38. *Fallen Trees.* [543*b*]

Mr. Ruskin says this sketch was marked . . . simply 'G. C.' (meaning Grande Chartreuse).

No. LXXIV, 39. *Rumilly, near Annecy.* [4]No. LXXIV, 40. *St. Lauriot, Savoy.* [21]No. LXXIV, 41. *Savoy.* [350]No. LXXIV, 42. *Vevay.* [539*b*]

Turner's title, "Lac de Genève, from Vevay."

No. LXXIV, 43. *On the Lake of Brienz.* [539*a*]

Mr. Ruskin says: "this subject was executed for Sir John Swinburne. The drawing is large (about 3 feet by 2, as far as I remember), . . ." On the margin of one of the loose pieces of mount there is written in ink, by Turner, 'E. Swinburn. 30 G.  $\frac{1}{2}$  the Clyde.' It may have been the margin to this drawing, and perhaps refers to the commission mentioned by Mr. Ruskin.—Size of Mr. R. D. Holt's "Falls of the Clyde," is 28 $\frac{1}{2}$  by 41—therefore, perhaps this note refers to another drawing.

No. LXXIV, 44. *Glaciers of Grindelwald.* [543*a*]

## ST. GOTHARD AND MONT BLANC SKETCH BOOK. 1802 (AET. 27).

Paper, white, prepared with washes of grey. Size of page, 18 $\frac{1}{2}$  by 12 $\frac{3}{8}$ . (W. m. 'J. Whatman, 1801.') Most of the drawings in pencil and white chalk, some in colour.

No. LXXV, 7. "*Bonneville.*" [323]

Water-colour. Sketch for water-colour in Farnley Collection. In finished drawing the design has been recast, the scattered trees in middle (between bridge and town) massed, and lines of mountains introduced on left to balance those on other side: the character of the mountains has also been softened and prettified.

No. LXXV, 15. *Mont Blanc, from the Valley of Chamounix.* [554]

Water-colour. A name in the left-hand bottom corner, looking like 'Teillio.' Possibly related to drawing of 'Valley of Chamounix' at Farnley.

No. LXXV, 16. *Mont Blanc.* [854]

Water-colour.

No. LXXV, 20. *Source of Arveron.* [553]

No. LXXV, 21. *Source of Arveron.* [319]

Water-colour.

No. LXXV, 22. "*Mer de Glace, avec le Cabin de Blair, &c.*" [322]

Chamounix. Water-colour. In corner of margin, 'F.' The water-colour at Farnley—"Blair's Hut on the Montanvert and Mer de Glace"—is based on this sketch.

No. LXXV, 23. *Mer de Glace, Chamounix, looking up stream.* [325]

Water-colour.

No. LXXV, 24. *Contamines.* [552]

Water-colour.

No. LXXV, 27. *The River Arve with Mont Blanc in distance.* [820, as "*The Dent du Midi, end of Lake Geneva.*"]

Water-colour.

No. LXXV, 33. *The Old Road. Pass of St. Gothard.* [320]

Water-colour.

No. LXXV, 34. *The Old Devil's Bridge, St. Gothard.* [321]

Water-colour.

No. LXXV, 35. *On the Pass of St. Gothard.* [324]

Water-colour.

#### LAKE THUN SKETCH BOOK. 1802 (AET. 27).

Size of page, 8 by 6½. Paper, white ; most of the drawings in pencil outline, and very slight.

No. LXXVI, 48. *Ville de Thun.* [37d, "*Liber Studiorum subjects.*"]

See 'Liber' plate (R. 59).

No. LXXVI, 60. *Lake Thun.* [37a]

No. LXXVI, 61. *Lake Thun.* [37b]

No. LXXVI, 62. *Mt. St. Gothard.* . . [37c]

## SWISS FIGURES SKETCH BOOK. 1802 (AET. 27).

Paper white, size of page, 7½ by 6½.

No. **LXXVIII, 17.** *Group, Swiss peasants.* [580a]

Pencil, partly coloured.

No. **LXXVIII, 18.** *Group, Swiss peasants.* [580b]

Pencil, partly coloured.

## SCHAFFHAUSEN, &amp;c., FOLIO DRAWINGS. 1802 (AET. 27).

The average size of these sheets is 22½ by 29. Paper white, prepared with a wash of grey, so that lights can be rubbed out. Most of the drawings in pencil and white chalk.

No. **LXXIX, A.** *Falls of Schaffhausen, with Castle in middle distance.*

Pencil and white chalk. 22½ by 29.

No. **LXXIX, B.** *Falls of Schaffhausen and Castle, seen from below the Falls.*

Pencil and white chalk. 22½ by 28.

No. **LXXIX, C.** *Falls of Schaffhausen and Castle.*

Pencil. 22½ by 29.

No. **LXXIX, D.** *Schaffhausen, from below the Falls.*

Pencil and white chalk. 22 by 28½.

No. **LXXIX, E.** *Schaffhausen, from below the Falls.*

Pencil and white chalk.

No. **LXXIX, F.** *Source of the Arveron (1).*

Pencil and black and white chalk.

No. **LXXIX, G.** *Source of the Arveron (2).*

Pencil and white chalk.

No. **LXXIX, H.** *A Road among Mountains.*

Water-colour.

No. **LXXIX, I.** *A Mountain Stream.*

Pencil. . .

No. LXXIX, J. *A Water Fall.*

Pencil. About 28½ by 22.

No. LXXIX, K. *A Valley between Mountains.*

Limestone cliffs, probably near Sallanches. Pencil and white chalk on brown paper. About 18 by 23.

No. LXXIX, L. *Source of the Arveron (3).*

Pencil and white chalk.

No. LXXIX, M. *Source of the Arveron (4).* [610]

Pencil and chalk.

No. LXXIX, N. *Bridge of Pfaffensprung. Valley of the Reuss (?).*

Pencil and white chalk on grey paper. 17¾ by 23½.

No. LXXIX, O. *Bridge among Mountains.*

Pencil and white chalk on grey. 17¾ by 23½.

No. LXXIX, P. *City beside a Lake.*

Pencil on grey paper. 17¾ by 23½.

No. LXXIX, Q. *Bridge and Houses among Mountains.*

Pencil on grey. 17¾ by 23½.

No. LXXIX, R. *Stream with Bridge and Houses; Mountains beyond.*

Pencil and white chalk on grey. 17¾ by 23½.

No. LXXIX, S. "*Mont St. Grave.*"

Pencil and white chalk on grey. 17¾ by 23½.

DRAWINGS CONNECTED WITH FIRST SWISS TOUR.  
1802 (AND LATER) (AET. 27—).No. LXXX, B. *Castle of Aosta.* [542b]

Unfinished water-colour, based on p. 8, "Grenoble" Sketch book (LXXIV). (Has suffered considerably from exposure to the light.)

No. LXXX, D. *Scene in the Great St. Bernard Pass (?).*

Or possibly the Jungfrau, from Lauterbrunnen Road. About 25½ by 39. Unfinished water-colour, based on p. 66, "Lake Thun" Sketch book (LXXVI).

No. LXXX, G. *Battle of Fort Rock.* [555]

26½ by 39½. Water-colour. Signed and dated 'J. M. W. Turner, 1815.' Exh. R.A. 1815, as "The Battle of Fort Rock, Val d'Aouste, Piedmont, 1796," with the following verses:—

"The snow-capt mountain, and huge towers of ice,  
Thrust forth their dreary barriers in vain;  
Onward the van progressive forc'd its way,  
Propell'd; as the wild Reuss, by native Glaciers fed,  
Rolls on impetuous, with ev'ry check gains force  
By the constraint uprais'd; till, to its gathering powers  
All yielding, down the pass with devastation pours  
Her own destructive course. Thus rapine stalk'd  
Triumphant; and plundering hordes, exulting, strew'd,  
Fair Italy, thy plains with woe."

*Fallacies of Hope, MS.*

Ruskin suggests that Fort Bard, in the Val d'Aosta, was the subject. A closely corresponding drawing was in the Farnley collection till 1890. Our drawing is said to have been found, after Turner's death, blocking up the window of an outhouse (Cook, *Ruskin on Pictures*, p. 229).

No. LXXX, H. *Study for Picture of "Bonneville."*

15 by 19½. Water-colour, unfinished. (The picture is now in possession of the Rev. W. MacGregor. It was once in Mr. Ruskin's collection. Another version belongs to the Earl of Camperdown.)

## CALAIS PIER SKETCH BOOK. 1800-1805 (AET. 25-30).

Paper, rough grey (a kind of "Michallet"). Size of page, 17½ by 10½. (W. m. '1794.')

No. LXXXI, 25. *Academy study: Side view of male recumbent figure.* [557b]

Black and white chalk.

No. LXXXI, 31. *Academy study: Male recumbent figure foreshortened.* [557a]

Black and white chalk.

No. LXXXI, 75. *Study of a Cutter.* [559]

Black and white chalk.

No. LXXXI, 127. *Study of a Pilot Boat.* [560]

Half of the study for the Bridgewater picture. Pen and ink, wash, and white chalk.

SHIPWRECK (No. 2) SKETCH BOOK. ABOUT 1805 (AET. 30).

Size of page,  $4\frac{1}{8}$  by  $7\frac{1}{4}$ .

- No. LXXXVIII, 1. *A stranded vessel.* [535a]  
Pen and ink.
- No. LXXXVIII, 2. *A stranded vessel.* [535b]  
Pen and ink.
- No. LXXXVIII, 3. *A stranded vessel.* [535c]  
Pen and ink.
- No. LXXXVIII, 4. *Floating spars, &c.* [535d]  
Pen and ink.
- No. LXXXVIII, 5. *A stranded vessel.* [535e]  
Pen and ink.
- No. LXXXVIII, 6. *Storm off coast. (? Folkestone.)* [535f]  
Pen and ink.
- No. LXXXVIII, 7. *Storm off coast: men collecting wreckage in the surf.* [535g]  
Pen and ink.
- No. LXXXVIII, 8. *Storm off coast.* [535h]  
"Pepper (?) bargh Vessell. Hemp. O. Iron Bundlelike Hoop."  
Pen and ink.

"HURSTMONCEUX AND PEVENSEY" SKETCH BOOK. ABOUT  
1804-1806 (AET. 29-31).

Paper, white, covered on both sides with wash of grey. Size of page,  $7\frac{1}{8}$  by  $5\frac{1}{8}$ . (W. m. 'J. Whatman, 1794.') The drawings are all in pencil, and in the majority of cases white chalk has also been used.

- No. XCI, 5. *Skeleton of an animal.* [567a]
- No. XCI, 6. *Skeleton of an animal.* [567c]

Mr. Ruskin says these two sketches were "used in the 'Liber Studiorum' plate of the 'Devil's Bridge.'" ("The Little Devil's Bridge, over the Russ," R. 19, pub. 29 March, 1809.)



"THAMES, FROM READING TO WALTON" SKETCH BOOK.  
1806—1807. (AET. 31-32).

Paper, white. Size of page,  $10\frac{1}{2}$  by  $14\frac{3}{8}$ . (W. m. 'J. Whatman, 1797.')

No. XCV, 46. *Scene on the Thames*. [689], described erroneously as *Bridge at Cowley, near Crediton*.  
Water-colour.

No. XCV, 47. *River scene*. [801]  
Water-colour.

No. XCV, 48. *House on bank of Thames. Sunset*. [810]

KNOCKHOLT STUDIES. ABOUT 1806-7 (AET. 31-32).

No. XCVa, B. *Park scene*. [812]

About 11 by  $14\frac{1}{2}$ . Oil on sized paper. On back, in ink—'102 Chevening Park, Kent.'

No. XCVa, D. *Chevening Park, Kent*. [697]

$10\frac{1}{2}$  by  $14\frac{1}{2}$ . Oil on sized paper. On back, in ink—'104. Chevening Park.'

No. XCVa, F. *Study of an Arm Chair*. [563]

About  $8\frac{1}{2}$  by  $10\frac{1}{2}$ . Oil on sized paper.

"TABLEY" SKETCH BOOK, No. 1. ABOUT 1808 (AET. 33).

Paper, white. (W. m., 'J. Whatman, 1801.')

Size of page,  $8\frac{1}{2}$  by  $11\frac{1}{2}$ .

No. CIII, 21. *Study in sepia for a "Liber" subject*. [514]

No. CIII, 22. *Scene in Lancashire or North Wales*. [766]

Oil colour and pen and ink on sized paper.

"PETWORTH" SKETCH BOOK. ABOUT 1809 (AET. 34).

Paper, white. (W. m., 'J. Whatman, 1802.')

Size of page,  $8\frac{1}{2}$  by  $14\frac{1}{2}$ .

No. CIX, 5. *Petworth Park*. [569a]

- No. CIX, 15. *Cockermouth Castle.* [569b]  
 No. CIX, 16. *Cockermouth Castle.* [570a]  
 No. CIX, 17. *Cockermouth Castle.* [570b]  
     On water on left is written, "Dark and clear."  
 No. CIX, 18. *Cockermouth Castle.* [416]  
 No. CIX, 19. *Cockermouth Castle.* [417]  
 No. CIX, 20. *Cumberland.* [341]  
 No. CIX, 21. *Cockermouth Castle.* [342]  
 No. CIX, 22. *Cumberland.* [343]  
 No. CIX, 23. *Cumberland.* [344]  
 No. CIX, 24. *Cockermouth Castle.* [345]

STUDIES FOR "LIBER" SKETCH BOOK. ABOUT 1809-1810  
 (AET. 34-35).

Sepia on white paper. (W. m., 'J. Whatman, 1807.') Size of page,  $9\frac{1}{8}$  by  $14\frac{1}{8}$ .

- No. CXV, 46. *Sketch for "Liber" subject.* [515]  
     Sepia.  
 No. CXV, 47. *Ploughing at Eton.* (Query Lincoln Cathedral in background.) [516]  
     Sepia.  
 No. CXV, 48. *Sketch for "Liber" subject.* [518]  
     Sepia

"LIBER STUDIORUM" DRAWINGS, &c. (1). 1806-10  
 (AET. 31-35).

- No. CXVI, A. *Bridge and cows.* (R. 2.) [504]  
      $7\frac{3}{8}$  by  $10\frac{3}{8}$ . Reverse of engraving; drawing faded through exposure.  
 No. CXVI, B. *Woman and lambourine.* (R. 3.) [468]  
      $7\frac{1}{8}$  by  $10\frac{1}{8}$ . Drawing much faded. Several slight differences between this drawing and engraving.

No. **CXVI, C.** *Scene on the French Coast.* (R. 4.) [496]

Drawing,  $7\frac{1}{16}$  by  $10\frac{3}{8}$ , on piece of paper, 13 by 16 $\frac{1}{2}$ . Engraving of this subject is generally known as "Flint Castle: Smugglers." Reverse of engraving and many differences in design.

No. **CXVI, D.** *Scene on French Coast.* (R. 4.) [522]

$7\frac{1}{16}$  by  $10\frac{1}{8}$ . Print of etching of above subject, washed with sepia.

No. **CXVI, E.** *Jason.* (R. 6.) [461]

$7\frac{1}{16}$  by  $10\frac{1}{8}$ . Drawing slightly faded.

No. **CXVI, F.** *Sheepwashing at Eton.*

About 8 by  $10\frac{1}{2}$ . Drawing not engraved. Oxford 96-169.

No. **CXVI, G.** *A Silent Pool.*

$7\frac{1}{4}$  by  $10\frac{5}{8}$ . Sepia, unfinished. Not engraved.

No. **CXVI, H.** *Blacksmith's Shop.*

$7\frac{1}{8}$  by  $10\frac{3}{4}$ . Sepia and black, unfinished. Not engraved.

No. **CXVI, I.** *Basle.* (R. 5.) [521]

Print of etching worked over in sepia for mezzotinter.

No. **CXVI, J.** *The straw yard.* (R. 7.)

[506, as "Stack yard."]

$7\frac{1}{16}$  by  $10\frac{1}{16}$ . Drawing reverse of engraving. Slight alterations made in etching.

No. **CXVI, K.** *The castle above the meadows.* (R. 8.)

[467, as "Pastoral with Castle."]

$7\frac{1}{4}$  by  $10\frac{3}{8}$ . Drawing much faded.

No. **CXVI, L.** *Mount St. Gothard.* (R. 9.) [477]

$7\frac{1}{4}$  by  $10\frac{1}{16}$ .

No. **CXVI, M.** *The Egremont sea-piece.* (R. 10.) [502,  
as "Ships in a Breeze."]

$7\frac{1}{16}$  by  $10\frac{1}{16}$ . Size of ship nearest pier is smaller in engraving than in drawing.

No. **CXVI, N.** *Holy Island Cathedral.* (R. 11.) [481]

$7\frac{1}{4}$  by  $10\frac{7}{16}$ .

No. **CXVI, O.** *Pembury Mill, Kent.* (R. 12.) [492]

$7\frac{3}{16}$  by  $10\frac{1}{16}$ .

No. **CXVI, P.** *The bridge in middle-distance.* (R. 13.)

[464]

$7\frac{1}{4}$  by  $10\frac{1}{4}$ . Also called "The Sun between Trees."

No. CXVI, Q. *Dunstanborough Castle.* (R. 14.) [485]  
 $7\frac{3}{8}$  by  $10\frac{1}{4}$ . On back of drawing the number '26' in pencil,  
 and 'Dunstanborough Castle. Picture in the possession of W.  
 Penn, Esq.'

No. CXVI, R. *Lake of Thun, Switzerland.* (R. 15.) [474]  
 $7\frac{1}{8}$  by  $10\frac{3}{8}$ .

No. CXVI, S. *Fifth Plague of Egypt.* (R. 16.)  
 $7\frac{1}{8}$  by  $10\frac{1}{8}$ . (Vaughan Bequest.) [875]

No. CXVI, T. *Farm yard with the cock.* (R. 17.)  
 $7\frac{1}{8}$  by  $10\frac{3}{8}$ . [507, as "Farm yard with pigs."]

No. CXVI, U. *The Clyde.* (R. 18.) [500]  
 $7\frac{1}{4}$  by  $10\frac{1}{4}$ .

No. CXVI, V. *Little Devil's Bridge over the Reuss above  
 Altdorf, Switzerland.* (R. 19.) [476]  
 $7\frac{3}{16}$  by  $10\frac{1}{4}$ .

No. CXVI, W. *Little Devil's Bridge.* (R. 19.) [567b]  
 Print of engraving.

No. CXVI, X. *The Leader sea-piece.* (R. 20.) [503]  
 $7\frac{1}{4}$  by  $10\frac{3}{8}$ . Known also as "The guard ship at the Nore."  
 Distant man-of-war and boats in left and centre of engraving do  
 not appear in the drawing.

No. CXVI, Y. *Morpeth.* (R. 21.) [482]  
 $7\frac{3}{8}$  by  $10\frac{1}{8}$ .

No. CXVI, Z. *Juvenile Tricks.* (R. 22.) [511]  
 $7\frac{1}{8}$  by  $10\frac{3}{8}$ .

"LIBER STUDIORUM" DRAWINGS, &c. (2). ABOUT  
 1806-1810 (AET. 31-35).

No. CXVII, A. *Hindoo devotions.* (R. 23.) [471]  
 $8$  by  $10\frac{1}{8}$ . Known also as "The Hindoo worshipper."

No. CXVII, B. *Coast of Yorkshire, near Whitby.*  
 $7\frac{1}{8}$  by  $10\frac{3}{8}$ . (R. 24.) [486]

No. CXVII, C. *Hind Head Hill.* On the Portsmouth  
 $7\frac{1}{4}$  by  $10\frac{1}{8}$ . Road. (R. 25.) [489]

No. CXVII, D. *London from Greenwich.* (R. 26.)  
 $7\frac{1}{4}$  by  $10\frac{3}{8}$ . [493, as "Greenwich Hospital."]

- No. **CXVII, E.** *Junction of Severn and Wye.* (R. 28.)  
 $7\frac{3}{8}$  by  $10\frac{3}{8}$ . Drawing faded. [495]
- No. **CXVII, F.** *Marine dabblers.* (R. 29.) [509]  
 $6\frac{1}{8}$  by  $10\frac{1}{8}$ .
- No. **CXVII, G.** *Near Blair Athol, Scotland.* (R. 30.)  
 $7\frac{3}{8}$  by  $10\frac{3}{8}$ . [499]
- No. **CXVII, H.** *Lauffenbourg on Rhine.* (R. 31.) [473]  
 $7\frac{1}{8}$  by  $10\frac{3}{8}$ . Drawing faded. Several slight alterations in engraving.
- No. **CXVII, I.** *Young anglers.* (R. 32.) [510]  
 $7\frac{1}{8}$  by  $10\frac{1}{8}$ .
- No. **CXVII, J.** *St. Catherine's Hill near Guildford.*  
 $7\frac{1}{8}$  by  $10\frac{3}{8}$ . (R. 33.) [491]
- No. **CXVII, K.** *Martello Towers near Bezhill, Sussex.*  
 $7\frac{1}{8}$  by  $10\frac{3}{8}$ . (R. 34.) [490]
- No. **CXVII, L.** *From Spenser's Fairy Queen.* (R. 36.)  
 (Vaughan Bequest.) [884]  
 $7\frac{1}{8}$  by  $10\frac{1}{8}$ . Engraving reverse of drawing.
- No. **CXVII, M.** *Water mill.* (R. 37.) [505]  
 $7\frac{1}{8}$  by 10.
- No. **CXVII, N.** *Woman at a tank.* (R. 38.) [470]  
 $8\frac{1}{8}$  by  $10\frac{3}{8}$ . Called also "Hindoo Ablutions." Slight alterations in engraving.
- No. **CXVII, O.** *Crypt of Kirkstall Abbey.* (R. 39.)  
 $7\frac{1}{8}$  by  $10\frac{1}{8}$ . [484]
- No. **CXVII, P.** *Procris and Cephalus.* (R. 41.) [465]  
 $7\frac{1}{8}$  by  $10\frac{1}{8}$ . Slight differences in engraving. Drawing faded or rubbed.
- No. **CXVII, Q.** *Winchelsea, Sussex.* (R. 42.) [487]  
 $7\frac{1}{8}$  by  $10\frac{1}{8}$ .
- No. **CXVII, R.** *The bridge and goats.* (R. 43.) [463]  
 $7\frac{1}{8}$  by  $10\frac{1}{8}$ . Drawing faded and the reverse of engraving. Slight differences between drawing and engraving.
- No. **CXVII, S.** *The bridge and goats.* (R. 43.) [520]  
 Print of etching with sepia additions.

No. **CXVII, T.** *Peat bog, Scotland.* (R. 45.) [498]  
 $7\frac{1}{4}$  by  $10\frac{7}{8}$ .

No. **CXVII, U.** *Rispah.* (R. 46.) (Vaughan Bequest.) [864]  
 $7\frac{1}{8}$  by  $10\frac{1}{16}$ .

No. **CXVII, V.** *Frontispiece to "Liber Studiorum."*  
 (R. 1.) (Vaughan Bequest.) [863]

Proof of etching, worked over in wash. Proof bears signature, "M. Constance Clarke," in pencil on margin, also initials, "H.V." On back, the signature of "Mary Constance Clarke" in ink, and the following in pencil: "This is in a state perfectly Unique, being as much a drawing as an etching, and the gem of Mr. Stokes's collection."

No. **CXVII, W.** *Hedging and ditching.* (R. 47.) [508]  
 $7\frac{7}{8}$  by  $10\frac{1}{4}$ .

No. **CXVII, X.** *Chepstow Castle.* (R. 48.) [494]  
 $7\frac{1}{4}$  by  $10\frac{3}{8}$ . Sometimes called "River Wye."

No. **CXVII, Y.** *Chain of Alps from Grenoble to Chamberi.* (R. 49.) [479]  
 $7\frac{3}{8}$  by  $10\frac{1}{2}$ .

No. **CXVII, Z.** *Rivaulx Abbey, Yorkshire.* (R. 51.) [483]  
 $7\frac{3}{8}$  by  $10\frac{7}{8}$ .

"LIBER STUDIORUM" DRAWINGS, &C. (3). ABOUT 1810  
 (AET. 35).

No. **CXVIII, A.** *Solitude, or the Reading Magdalen.*  
 (R. 53.) [462]  
 $7\frac{1}{8}$  by  $10\frac{5}{8}$ .

No. **CXVIII, B.** *Mill near the Grand Chartreuse;  
 Dauphiny.* (R. 54.) (Vaughan Bequest.) [866]  
 $9\frac{1}{4}$  by  $13\frac{1}{2}$ .

No. **CXVIII, C.** *Dumblain Abbey, Scotland.* (R. 56.) [497]  
 $7\frac{5}{8}$  by  $10\frac{3}{8}$ .

No. **CXVIII, D.** *Norham Castle, on the Tweed.* (R. 57.) [480]  
 $7\frac{9}{16}$  by  $10\frac{3}{4}$ .

No. **CXVIII, E.** *Raglan Castle.* (R. 58.) (Vaughan Bequest.) [865]  
 $8\frac{1}{2}$  by  $11\frac{1}{2}$ .

(The plate is  $7\frac{1}{8}$  by  $10\frac{3}{4}$ .) Note Turner's name for this subject is "Berry Pomeroy." See Sketch Book CLIV (a), p. 26a.

- No. **CXVIII, F.** *Ville de Thun, Switzerland.* (R. 59.)  
 $7\frac{3}{16}$  by  $10\frac{5}{16}$ . [475]
- No. **CXVIII, G.** *The source of the Arveron, in the Valley of Chamouni, Savoy.* (R. 60.)  
 (Vaughan Bequest.) [879]  
 $8\frac{1}{16}$  by  $12\frac{1}{4}$ . (Plate 7 $\frac{1}{2}$  by  $10\frac{3}{8}$ .)
- No. **CXVIII, H.** *Tenth Plague of Egypt.* (R. 61.) [469]  
 $7\frac{3}{8}$  by  $10\frac{1}{8}$ .
- No. **CXVIII, I.** *The Alcove, Isleworth.* (R. 63.)  
 (Vaughan Bequest.) [881]  
 $8\frac{7}{16}$  by  $11\frac{1}{2}$ . Also known as "Twickenham, Pope's Villa," and "Garrick's Temple and Hampton Church."
- No. **CXVIII, J.** *Bonneville, Savoy.* (R. 64.) [478]  
 $7\frac{1}{8}$  by  $11\frac{5}{16}$ .
- No. **CXVIII, K.** *Inverary Castle and Town, Scotland.*  
 $7\frac{3}{4}$  by  $10\frac{3}{8}$ . (R. 65.) [501]
- No. **CXVIII, L.** *Aesacus and Hesperie.*  
 7 by  $10\frac{1}{4}$ . Proof of etching washed with sepia.
- No. **CXVIII, M.** *East Gate, Winchelsea.* (R. 67.) [488]  
 $7\frac{3}{16}$  by  $10\frac{1}{16}$ .
- No. **CXVIII, N.** *Isis.* (R. 68.) (Vaughan Bequest.)  
 $8\frac{5-3}{16}$  by  $11\frac{1}{4}$ . (Plate 7 $\frac{1}{8}$  by  $10\frac{1}{16}$ .) [883]
- No. **CXVIII, O.** *Christ and the Woman of Samaria.*  
 8 by  $10\frac{7}{16}$ . (Plate 7 $\frac{3}{16}$  by  $10\frac{3}{8}$ .) (R. 71.) [472]
- No. **CXVIII, P.** *Glaucus and Scylla.* (R. 73.) (Vaughan Bequest.) [882]  
 $8\frac{1}{8}$  by  $11\frac{1}{16}$ .
- No. **CXVIII, Q.** *Sheep-washing, Windsor.* (R. 74.)  
 (Vaughan Bequest.) [880]  
 $8\frac{1}{8}$  by  $12\frac{7}{16}$ . Also called "Windsor Castle from Salt Hill."
- No. **CXVIII, R.** *Crowhurst, Sussex.* (R. 76.) (Vaughan Bequest.) [868]  
 $7\frac{3}{4}$  by  $10\frac{3}{16}$ .
- No. **CXVIII, S.** *The Temple of Jupiter in the Island of Aegina.* (R. 77.) (Vaughan Bequest.) [872]  
 $7\frac{3}{4}$  by  $11\frac{1}{8}$ .
- No. **CXVIII, T.** *Ploughing, Eton.* (R. 79.) (Vaughan Bequest.) [878]

Print of the first etching (by Turner) worked on in sepia ~~as a~~

guide to the engraver. Eton Chapel has been substituted for Lincoln Cathedral in the background. Cf. CXV, 47. On margin is written by Turner in pencil—"Mr. Lupton. If you have not the ground on yet, pray give the Plate a good rubbing down with sil . . . (margin cut off) any way would make it better if brighter."

No. CXVIII, U. *The Felucca.* (R. 82.) [519]  
7½ by 10½.

No. CXVIII, V. *Moonlight at sea. The Needles.* (R. 85.)  
8½ by 10¾. (Vaughan Bequest.) [874.]

No. CXVIII, W. *Kingston Bank.* (R. 87.) (Vaughan  
7½ by 10¾. Bequest.) [873]

No. CXVIII, X. *The Deluge.* (R. 88.) (Vaughan  
8½ by 11½. Bequest.) [869]

No. CXVIII, Y. *View of a river from a terrace*  
(*Macon?*) (R. 92.) (Vaughan  
9½ by 13½. Bequest.) [867]

No. CXVIII, Z. *Falls of the Rhine, Schaffhausen.*  
9 by 11½. (R. 93.) (Vaughan Bequest.) [870]

No. CXVIII, a. *View of a lake. (Sometimes called*  
*Derwentwater.)* (R. 94.) (Vaughan  
8½ by 11½. Bequest.) [876]

No. CXVIII, b. *Lucerne (?)*. (R. 97.) (Vaughan Be-  
8½ by 11. quest.) [877]

No. CXVIII, c. *The "Victory" coming up the Channel*  
*with the body of Nelson.* (R. 99.)  
7½ by 11½. (Vaughan Bequest.) [871]

No. CXVIII, d. *A pastoral.* (R. 100.) [466]  
7½ by 10½.

No. CXVIII, e. *Sketch for "Liber Studiorum" subject.*  
About 8 by 10½. [512]

No. CXVIII, f. *Storm in the Mediterranean.* [513]  
About 7½ by 12. Perhaps another version of "The Felucca."  
[519] (W. m., 'Tovill Mill. 1813.')

No. CXVIII g. *Sketch for "Liber Studiorum" subject*  
About 8 by 11. [517]



MISCELLANEOUS: BLACK AND WHITE (2). 1802-1810  
(AET. 27-35).

No. **CXX**, N. *View of London from Greenwich Park.*  
About  $7\frac{3}{4}$  by 13. Pencil.

No. **CXX**, O. *Study of Sheep.* [412]  
 $7\frac{1}{8}$  by  $9\frac{3}{4}$ . Pencil. (W. m., '1804.')

No. **CXX**, W. *Fight of Centaurs and Lapithæ.*  
18 by 24. Pen and ink, and white chalk on blue paper.

No. **CXX**, a. *Part of Cassiobury.*  
 $21\frac{1}{4}$  by  $29\frac{1}{4}$ . Written in margin: 'Window Frames Oak. Col. Blinds White.' (W. m. 'J. Whatman, 1804.')

No. **CXX**, b. *Woods by the river.*  
About  $9\frac{1}{2}$  by 23. Pencil.

No. **CXX**, c. *Study of deck, masts, and rigging of the  
"Victory."*  
 $18\frac{1}{2}$  by  $29\frac{1}{2}$ .

MISCELLANEOUS: COLOUR. ABOUT 1802-1810 (AET. 27-35).

No. **CXXI**, N. *Landscape, with buildings in mid-  
 $6\frac{1}{8}$  by  $9\frac{1}{8}$ . Water-colour. distance.* [456]

No. **CXXI**, O. *Study of dead ducks &c.* [568]  
 $16\frac{3}{4}$  by 22. Pastel on coarse blue paper, somewhat rubbed.  
About 1810.

No. **CXXI**, P. *English Landscape.* [738]  
About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ . Oil on sized paper. In style it has affinities  
with Lord Lonsdale's two "Lowther Castles." About 1809.

No. **CXXI**, Q. *Vale of Pickering, Yorkshire, with  
About  $7\frac{1}{2}$  by  $9\frac{1}{4}$ . Water-colour. huntsmen.* [742]

No. **CXXI**, R. *Carisbrook Castle.* [781]  
About 9 by 12. Colour rough, based on sketch, "Isle of Wight"  
Sketch Book (XXIV), p. 25. (W. m., 'J. Whatman. 1807.')

No. **CXXI**, S. *Quarter - deck of the "Victory."*  
(Vaughan Bequest.) [885]

About 15 by  $21\frac{1}{2}$ . Ink, wash, with a few touches of colour  
Several written notes on various parts of the drawing; among  
them :—"Guns 12 lb. used in the Ports—mark i.x;" "Splinter  
netting marks in pencil 9 inches mesh;" "Rail shot away during  
the action." On the margin, not in Turner's handwriting, it is  
stated: "paper-mark 1793," "picture painted in 1808." Also that

the drawing was once in "Dr. Munro's Collection" (? Dr. Monro), and in that of Samuel Rogers.

No. CXXI, U. *The Brocklesby Mausoleum.*

16½ by 23½. Water-colour, unfinished. Cf. LXXXIII. (W. m., 'J. Whatman, 1797.')

No. CXXI, Y. *Bridge, with ruined castle on hill beyond.*

26½ by 33½. Water-colour, unfinished. (W. m., 'J. Whatman, 1801.')

"IVY BRIDGE TO PENZANCE" SKETCH BOOK. ABOUT 1811  
(AET. 36).

Paper white. (W. m., 'Fellows, 1808.')

Size of page,  
6⅞ by 8⅝.

No. CXXV, 47. *Ivy Bridge.* [408]

No. CXXV, 48. *Bed of a stream.* [409]

Partly in water-colour. Blue faded.

SANDYCOMBE AND YORKSHIRE SKETCH BOOKS. ABOUT 1812  
(AET. 37).

Size of pages, 4½ by 7½. Paper, white. (W. m.,  
'H. Salmon, 1805.')

No. CXXVII, 32. *Memorandum of coast scenery.*

[536a]

Pen and ink. Written on parts of drawing—"Shadow—Red Houses. White figs., Black, P. st. &c.;" and on top—Sky darker, Purples strong. Rolling clouds warm. Mdle. Hill a warm lighter orange green. Rocks warm ochre. Purple shadow, on which the fish-

ing relieved. Brilliant orpiment sails excepting the  (hieroglyph

for upright sail) white, beautifully reflected in the sand, with the sky and white figures streaming down." (Probably scene at Scarborough.)

No. CXXVII, 33. *Another memorandum of coast scenery.* [536b]

Pen and ink.

LARGE FARNLEY SKETCH BOOK. ABOUT 1812 (AET. 37).

Paper, white. (W. m., 'J. Whatman, 1801.')

Size of page,  
11½ by 18½.

No. CXXVIII, 36. *Mountain valley, with geese in foreground.* [862]

Water-colour. (Colour faded in parts exposed to the light.)

DEVONSHIRE OIL SKETCHES. ABOUT 1812-1813  
(AET. 37-38).

These are doubtless the sketches referred to in a communication from Sir Charles Eastlake, printed in Thornbury, I., p. 219.

"Turner visited Plymouth (my native town) while I was staying there in the summer of 1813, or perhaps 1814 (1812?), painting portraits. As he wished to see the scenery of the river Tamar, I accompanied him, together with Mr. Ambrose Johns, of Plymouth (a landscape-painter of great merit, lately deceased at a great age), to a cottage near Calstock, the residence of my aunt, Miss Pearce, where we all stayed for a few days. From that point as a centre, Turner made various excursions, and the result of one of his rambles was a sketch of the scene which afterwards grew into the celebrated picture of 'Crossing the Brook.' The bridge in that picture is Calstock Bridge; some mining works are indicated in the middle distance. The extreme distance extends to the mouth of the Tamar, the harbour of Hamoaze, the hills of Mount Edgcombe, and those of the opposite side of Plymouth Sound. The whole scene is extremely faithful. Turner made his sketches in pencil and by stealth. His companions, observing his peculiarity, were careful not to intrude upon him. After he returned to Plymouth, in the neighbourhood of which he remained some weeks, Mr. Johns fitted up a small painting-box, containing some prepared paper for oil sketches, as well as other necessary materials. When Turner halted at a scene and seemed inclined to sketch it, Johns produced the inviting box, and the great artist, finding everything ready to his hand, immediately began to work. As he sometimes wanted assistance in the use of the box, the presence of Johns was indispensable, and after a few days he made his oil sketches freely in our presence. Johns accompanied him always; I was only with them occasionally. Turner seemed pleased when the rapidity with which those sketches were done was talked of; for, departing from his habitual reserve in the instance of his pencil sketches, he made no difficulty of showing them. On one occasion, when, on his return after a sketching ramble, to a country residence belonging to my father, near Plymouth, the day's work was shown, he himself remarked that one of the sketches (perhaps the best) was done in less than half an hour. When he left Plymouth, he carried off all the results. We had reckoned that Johns, who had provided all the materials, and had waited upon him devotedly, would at least have had a present of one or two of the sketches. This was not the case; but long afterwards, the great painter sent Johns in a letter a small oil sketch, not painted from nature, as a return for his kindness and assistance. On my enquiring afterwards what had become of those sketches, Turner replied that they were worthless, in consequence, as he supposed, of some defect in the preparation of the paper; all the grey tints, he observed, had nearly disappeared. Although I did not implicitly rely on that statement, I do not remember to have seen any of them afterwards."

No. CXXX, A. *Village in a hollow.* [754]

About 5½ by 8½. Oil on prepared board. Printed on back of board:—"The British Gallery of Pictures. The historical part by William Young Ottley, Esq., F.S.A. The descriptive part by Henry Tresham, Esq., R.A., and W. Y. Ottley, Esq. And the executive part under the management of P. W. Tomkins —"

No. CXXX, B. *English landscape.* [750]

About 5½ by 9½. Oil on prepared board.

No. CXXX, C. *Falmouth Harbour.* [758]

About 6½ by 9½. Oil on prepared board.

No. **CXXX**, D. *A mountain side.* [778]

About  $5\frac{1}{4}$  by  $9\frac{1}{4}$ . Oil on prepared board.

No. **CXXX**, E. *A river valley.* [734]

$9\frac{3}{8}$  by  $11\frac{1}{8}$ . Oil on board.

No. **CXXX**, I. *Torrent bed.* [410]

$6\frac{3}{16}$  by  $10\frac{1}{2}$ . Oil on board.

No. **CXXX**, J. *Barges.* [714]

6 by  $9\frac{1}{4}$ . Oil on prepared board. A river scene, with vessels; a number of felled trees near foreground. On back, commencement of another painting.

No. **CXXX**, K. *A Devonshire bridge.* [849, as "*Bridge over River Lugwy, Capel Curig.*"]

$5\frac{1}{2}$  by  $9\frac{1}{4}$ . Oil on prepared board.

No. **CXXX**, L. *An English River Valley.* [746]

$5\frac{1}{2}$  by  $9\frac{1}{4}$ . Oil on prepared board. (Omitted from Inventory.)

DEVON RIVERS, NO. 2, SKETCH BOOK. ABOUT 1812-1815  
(AET. 37-40).

Paper, white. (W. m., 'Fellows, 1812.') Size of page,  
7 by  $4\frac{1}{4}$ .

No. **CXXXIII**, 37. *Study of a tree.* [407d]

Described by Mr. Ruskin as "the theme afterwards amplified into the beautiful group on the left in 'Crossing the Brook.'"

No. **CXXXIII**, 45. *Ivy Bridge.* [407c]

Described by Mr. Ruskin as "the sketch from nature of the Ivy Bridge'" (No. 556).

"DEVONSHIRE RIVERS, NO. 3, AND WHARFEDALE" SKETCH  
BOOK. ABOUT 1812-1815 (AET. 37-40).

Paper, white, with gilt edges. (W. m., 'J. Whatman, 1811.')  
Size of page, 7 by  $10\frac{1}{4}$ .

No. **CXXXIV**, 79-80. *Sketch of the Town of Leeds.* [525a]

See water-colour of this subject, lithographed by J. D. Harding, 1823.

No. **CXXXIV**, 81-2. *Bolton Abbey.* [525b]

Written on the water, '*Beautiful Refn.*' (? Riple. See "R. on P.," p. 218.) See Water-colour engraved in "England and Wales."

WALMER FERRY (?) SKETCH BOOK. ABOUT 1815-1817.  
(AET. 40-42).

(W. m., '1813,' and 'J. Whatman, 1794.') Size of page,  $6\frac{5}{8}$  by  $4\frac{1}{2}$ . Paper, white originally, has been prepared with wash of warm slate colour, except the first and last two pages.

No. CXLII, 13. "*Water Sorrel, Briar, — June.*"  
Pen and ink. [564c]

No. CXLII, 14. "*Yellow Lotus, — June.*" [564d]  
Pen and ink.

"YORKSHIRE 3" SKETCH BOOK. ABOUT 1816 (AET. 41).

(W. m., 'Pine Smith & Allnutt, 1813,' and 'H. Salmon, 1809.')  
Size of page,  $4\frac{7}{8}$  by  $7\frac{1}{8}$ .

No. CXLVI, 3. *View from the outskirts of York;  
windmill in foreground and Cathed-  
ral in distance.* [450d]

Part of a drawing. There is written on foreground of this drawing :—'*Miller mending the sails of the mill.*'

No. CXLVI, 8. *Bridge with number of Arches; Ripon  
Cathedral in distance.* [450c]

No. CXLVI, 10, 11. *Fountains Abbey and Hall.* [451d]  
Also on page 11, trees and fragments of a building.

No. CXLVI, 15. *Sloping banks of river. 15a. River  
between hills.* [451a]

No. CXLVI, 18. *Bridge, with church and houses  
beyond. ? Masham Church.* [450a]

No. CXLVI, 21. *Ruins, with distant mountains.*  
[450b]

No. CXLVI, 23. *Church, with ruins on crest of hill in  
mid-distance.* [451b]

No. CXLVI, 31. *Knaresborough.* [451c]

"YORKSHIRE 5" SKETCH BOOK. ABOUT 1816 (AET. 41).

(W. m., 'J. Whatman, 1815.') Size of page,  $6\frac{1}{8}$  by  $10\frac{1}{4}$ .

No. CXLVIII, 4c. *Kirkby Lonsdale Bridge.* [623a]

No. **CXLVIII, 35a.** *Lancaster from the Aqueduct.*

[622b]

See Engraving in "England and Wales" series.

"SCARBOROUGH" II. SKETCH BOOK. ABOUT 1816-1818  
(AET. 41-43).

(W. m., 'Fellows, 1811, R. Barnard, 1812.') Size of page,  $7\frac{1}{4}$  by  $4\frac{1}{2}$ .

No. **CLI, 18.** *Sunset (or cloud effect) on "Hawks-  
worth Moor."* [438a]

FARNLEY AND RELATED SUBJECTS. 1816 AND LATER  
(AET. 41—).

No. **CLIV, L.** *Barden Tower, Wharfedale.*

$17\frac{3}{4}$  by  $23\frac{1}{4}$ . Pencil. (W. m., 'J. Whatman. 1804')

No. **CLIV, M.** *"Addingham" on the Wharfe.*

$17\frac{3}{4}$  by  $23\frac{1}{4}$ . Pencil. Addingham is between Ilkley and Bolton  
Bridge.

No. **CLIV, N.** *View from the Chevin, looking towards  
Ilkley, with Farnley and Washburn  
Foot on the right.*

$17\frac{3}{4}$  by  $23\frac{1}{4}$ . Written on distant hill, "Ling," the local name  
for heather.

No. **CLIV, O.** *Gordale Scar.*

$21\frac{1}{2}$  by 30. Oil colour (?) on paper. (See sketches of Gordale  
Scar in "Yorkshire 2" Sketch Book (CXLV, 50a-56).

No. **CLIV, P.** *Newall Hall, near Farnley.* [550]

$15\frac{1}{2}$  by 20. Body colour on brown paper. Over doorway,  
'Anno D. 1620' (? 1624).

No. **CLIV, Q.** *Bolton Abbey.*

$17\frac{3}{4}$  by  $23\frac{1}{4}$ . Pencil.

No. **CLIV, R.** *Bolton Abbey, from above stream.*

$17\frac{3}{4}$  by  $23\frac{1}{4}$ . Pencil.

No. **CLIV, S.** *Bolton Abbey, in mid-distance.*

$17\frac{3}{4}$  by  $23\frac{1}{4}$ . Pencil.

No. CLIV, T. *Bolton Abbey: A nearer view.*

17 $\frac{3}{4}$  by 23 $\frac{1}{4}$ . Pencil.

No. CLIV, U. *The Strid, Bolton Woods.*

17 $\frac{3}{4}$  by 23 $\frac{1}{4}$ . Pencil. The water-colour at Farnley Hall is based on this drawing.

No. CLIV, V. *Leathley Old Church.*

17 $\frac{3}{4}$  by 23 $\frac{1}{4}$ . Pencil. The water-colour at Farnley Hall is based on this drawing.

No. CLIV, W. *A view of Lindley Bridge and Hall.*

17 $\frac{3}{4}$  by 23 $\frac{1}{4}$ . Pencil. The water-colour based on this sketch was once in the Farnley Collection.

"RABY" SKETCH BOOK. ABOUT 1817 (ÆT. 42).

(W. m., 'J. Whatman, 1816.') Size of page, 9 $\frac{1}{8}$  by 13.

No. CLVI, 2. *Stream, with one-arched Bridge.* [297,  
as "*Scotland (Latest Period).*"]

A square-shaped tower and cottage on hill in middle distance. The foreground is worked in water-colour, with a monochrome foundation.

THE "RHINE" SKETCH BOOK. 1817 (ÆT. 42).

(W. m., 'J. Whatman, 1816.') Size of page, 7 $\frac{1}{16}$  by 10 $\frac{1}{2}$ .

No. CLXI, 25. *St. Goarshausen and the Katz.* [624b]

No. CLXI, 53. *Cologne Cathedral.* [624a]

DORT SKETCH BOOK. 1817 (ÆT. 42).

Size of page, 6 $\frac{1}{8}$  by 3 $\frac{3}{4}$ .

No. CLXII, 60 and 60 (a) (On reverse.)  
*Sketches of crockery ware, &c.* [413a]

Pen and ink.—"*Brass Scoops, Ornamented Brass Dishes, Dirt Cart, Barrel of Water, Woman with a movable stall,*" &c.

No. CLXII, 61 and 61 (a) (On reverse.) *Crockery, &c.*  
[413b]

In pencil.—"*Brick Makers Works, England,*" "*Large tubs with outside Hoops, painted green within,*" &c.

"TURIN, COMO, LUGARNO (*sic*) MAGGIORE" SKETCH BOOK, 1819.

(W. m., 'Smith & . . . 18 . .') Size of page, 4 $\frac{1}{8}$  by 7 $\frac{1}{8}$ .

No. CLXXIV, 75 and 75 (a) (On reverse.) *Near the Borromean Islands, on Lago Maggiore.* [603c]

One view of "*Lavino*" in distance on the right; a headland, "*Giuliano*" (?), on opposite side; with various remarks, such as "*Sea green with dark waves*," also "*Boats have the (sign for awning) over the edge, close seat behind for the tiller, which is changed, the Maggiore one had the tiller (another sign), the Steersman sat upon the spare oar*"; another sketch of "*Intra*," with Monte Rosso behind the town and "*St. Gothard*" in distance; other sketches of "*Glascio*" (?), "*Baso call'd Castello St. Petro*," &c.

"MILAN TO VENICE" SKETCH BOOK. 1819 (ÆT 44).

(W. m., 'A. Lee. 1813.') Size of page, 4 $\frac{1}{8}$  by 7 $\frac{1}{8}$ .

No. CLXXV, 40. *The Custom House, Venice.* [602b]

No. CLXXV, 44. *Piazza S. Marco.* [602c]

No. CLXXV, 48 (a). *The Rialto, with the east side of the Grand Canal.* [602m]

No. CLXXV, 54. *S. Maria della Salute.* [602a]

No. CLXXV, 59. *Riva degli Schiavoni, with St. Mark's and S. Zaccaria.* [602g]

No. CLXXV, 60. *The Doge's Palace and Mint.* [602h]

No. CLXXV, 61. *The Grand Canal, from Casa Foscari to the Rialto.* [602f]

No. CLXXV, 72. *The Grand Canal, with Palazzi Foscari, Justiniani, Rezzonico, &c., on the right.* [602e]

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\* Mr. Ruskin says Turner has mistaken lower peaks for "*Rosa and St. Gothard*, neither of them being visible from this part of Lago Maggiore." (R. on P. p. 245.) Mr. Ruskin, however, appears to have confused M. Rosa with M. Rosso, this latter certainly being visible from the lake.



No. **CLXXV, 73.** *Casa Grimani and the Rialto.* [602d]

In the bottom right-hand corner is written 'Tragetto di S. Benetto' (Benedetto) and 'Chapelo Morozini.' Size of page  $4\frac{3}{8}$  by  $7\frac{7}{16}$ .

No. **CLXXV, 74.** *The Coal Market.* [602k]

Size of page  $4\frac{3}{8}$  by  $7\frac{7}{16}$ .

No. **CLXXV, 75.** *The Rialto, with the west side of the Canal.* [602l]

No. **CLXXV, 81a.** *The Fruit Market, Venice.* [602i]

NAPLES, PAESTUM, AND ROME SKETCH BOOK. 1819  
(AET. 44).

(W. m., 'A. Lee, 1813.') Size of page,  $4\frac{1}{16}$  by  $7\frac{7}{16}$ .

No. **CLXXXVI, 46.** *Naples, from Monte Calvario.* [604a]

46 (a). (Reverse.) *Vesuvius from Naples.* [604a]

No. **CLXXXVI, 48.** *Naples, from near Monte Calvario.* [604b]

48 (a). (Reverse.) *Naples from Monte Calvario.* [604b]

"NAPLES: ROME. U. STUDIES" SKETCH BOOK. 1819  
(AET. 44).

(W. m., 'J. Whatman, 1814' and '1816.') Size of page, 16 by  $10\frac{1}{16}$ . Most of the leaves are white, but a number of leaves (probably at one end of the book) were prepared with washes of grey.

No. **CLXXXVII, 2.** *Monte St. Angelo and Capri:*  
*Water-colour. Morning.* [336]

No. **CLXXXVII, 6.** *Monte St. Angelo and Capri.*  
*Water-colour.* [337]

No. **CLXXXVII, 7.** *Naples, from Queen Joanna's Villa.* [305]

No. **CLXXXVII, 13.** *Naples: the Castle of the Egg.*  
*Water-colour.* [334]

- No. **CLXXXVII, 18.** *Vesuvius.* [335]  
Pencil, and part coloured.
- No. **CLXXXVII, 19.** *Villas at Posilipo.* [301]
- No. **CLXXXVII, 20.** *Capri.* [819]  
Water-colour.
- No. **CLXXXVII, 21.** *Capri, from Naples.* [304]  
Water-colour.
- No. **CLXXXVII, 22.** *Naples, from the south.* [333]
- No. **CLXXXVII, 27.** *Tivoli, near the Temple of Vesta.* [252]
- No. **CLXXXVII, 28.** *Tivoli: general view from the valley.* [340]  
Water-colour.
- No. **CLXXXVII, 30.** *Temple of Vesta, Tivoli.* [302]
- No. **CLXXXVII, 32.** *Tivoli: town with cascades and the Campagna.* [339]  
Water-colour.
- No. **CLXXXVII, 33.** *Tivoli: general view from the valley.* [303]
- No. **CLXXXVII, 34.** *Roman Campagna: Morning.* [330]  
Water-colour.
- No. **CLXXXVII, 35.** *Roman Campagna: Tiber from Castel Giubelio.* [813]  
Water-colour; lakes faded through exposure.
- No. **CLXXXVII, 40.** *Bridges in the Campagna.* [300]
- No. **CLXXXVII, 41.** *Monte Gennaro: Rome.* [792]  
Water-colour.
- No. **CLXXXVII, 42.** *Campagna: snowy Appenines in distance.* [338]  
Water-colour.
- No. **CLXXXVII, 43.** *Roman Campagna: Sunset.* [329]  
Water-colour.

No. **CLXXXVII**, 45. *Ponte Molle : Rome.* [814]  
Water-colour ; lakes faded through exposure.

No. **CLXXXVII**, 58. *Tivoli : the Cascades.* [254]  
Pencil on grey.

“ROME : C STUDIES” SKETCH BOOK. 1819 (ÆT. 44).

(W. m., ‘Valleyfield, 1816.’) Size of page, 14½ by 9.

No. **CLXXXIX**, 1. *Rome.* [251]

No. **CLXXXIX**, 2. *General view of Rome.* [253]

No. **CLXXXIX**, 3. *The Tiber and Castle of St. Angelo.* [255]  
Water-colour.

No. **CLXXXIX**, 4. *The Colonnade of St. Peter’s.* [256]

No. **CLXXXIX**, 5. *Fountain in front of Villa Medici.* [257]

No. **CLXXXIX**, 6. *The Portico of St. Peter’s.* [258]  
Water-colour.

No. **CLXXXIX**, 7. *St. Peter’s and the Vatican.* [259]

No. **CLXXXIX**, 8. *The Alban Mount.* [260]  
Water-colour.

No. **CLXXXIX**, 9. *The Colosseum.* [261]

No. **CLXXXIX**, 10. *Castle of St. Angelo.* [262]

No. **CLXXXIX**, 11. *Stone pines on Monte Mario.* [263]

No. **CLXXXIX**, 12. *General view of Rome.* [264]

No. **CLXXXIX**, 13. *Interior of the Colosseum.* [265]  
Water-colour.

No. **CLXXXIX**, 14. *Study in Rome.* [266]

No. **CLXXXIX**, 15. *St. Peter’s, from the west.* [267]

- No. CLXXXIX, 16. *The Tiber and the Apennines.* [268]  
Pencil and chalk, part in water-colour.
- No. CLXXXIX, 17. *St. Peter's and the Vatican.* [269]
- No. CLXXXIX, 18. *Rome.* [270]
- No. CLXXXIX, 19. *The Colosseum.* [271]  
Pencil and chalk, part in water-colour.
- No. CLXXXIX, 20. *The Colosseum and Basilica of*  
Pencil and water-colour. *Constantine.* [272]
- No. CLXXXIX, 21. *St. Peter's, from the south.* [273]  
Water-colour.
- No. CLXXXIX, 22. *The Palatine.* [274]
- No. CLXXXIX, 23. *The Colosseum, with flock of*  
goats. [275]
- No. CLXXXIX, 24. *The Tiber.* [298]
- No. CLXXXIX, 25. *Rome: The Capitol.* [299]
- No. CLXXXIX, 26. *Villas on the Monte Mario.* [326]
- No. CLXXXIX, 27. *Rome and the Apennines.* [327]  
Water-colour.
- No. CLXXXIX, 28. *Colosseum and Arch of Titus.* [328]
- No. CLXXXIX, 29. *The Colosseum and Arch of Con-*  
stantine. [331]
- No. CLXXXIX, 30. *Foreground in Rome.* [332]  
Water-colour.
- No. CLXXXIX, 31. *View of Rome from Monte Mario.*  
[590]
- No. CLXXXIX, 32. *The Bridge and Castle of St.*  
Angelo. [591]

Pencil, with part in water-colour. Cf. 34.

No. **CLXXXIX**, 33. *Rome, from Monte Mario.* [592]  
Pencil and water colour.

No. **CLXXXIX**, 34. *Rome, from the Gardens of the Villa Lante.* [593]  
Pen and ink, with part finished in water-colour.

No. **CLXXXIX**, 35. *The Nymphæum of Alexander Severus.* [594]  
Body colour.

No. **CLXXXIX**, 36. *The Claudian Aqueduct.* [595]  
Water-colour (mixed pure and body colour).

No. **CLXXXIX**, 37. *The Colosseum.* [596]  
Pencil and mixed pure and body colour.

No. **CLXXXIX**, 38. *The Basilica of Constantine.* [597]  
Pen and ink, and mixed pure and body colour.

No. **CLXXXIX**, 39. *Church of SS. Giovanni e Paolo.* [598]  
Mixed pure and body colour.

No. **CLXXXIX**, 40. *Arches of Constantine and Titus.* [599]  
Mixed pure and body colour.

No. **CLXXXIX**, 41. *Rome, from the Vatican.* [600a]  
Pen and ink and Chinese white. Cf. The oil painting of "Rome from the Vatican," exh. R.A. 1820, and now No. 503.

No. **CLXXXIX**, 42. *Rome, from the Gardens of SS. Giovanni e Paolo.* [600b]  
Pen and ink and water-colour.

"SMALL ROMAN C. STUDIES" SKETCH BOOK. 1819 (AET. 44).

(W. m., 'J. Whatman, 1814.') Size of page,  $5\frac{1}{8}$  by  $10\frac{1}{2}$ . Paper white, one side of each leaf prepared with a wash of grey; nearly all drawings made on this grey surface with pencil, with lights rubbed or wiped out.

No. **CXC**, 1. *The Arch of Titus.* [607a]  
Cf. Oil painting of "Forum Romanum," exh. R.A. 1826, and now No. 504.

No. **CXC**, 2. *Arch of Constantine.* [607b as *Arch of Titus.*]

## PERSPECTIVE DIAGRAMS. 1808-27 ? (AET. 33-52).

No. **CXCV, 102.** *Doric Columns and Entablature—*  
Water-colour. '53.' [548]

No. **CXCV, 177.** *Glass Balls, partly filled with water.*  
17½ by 26½. Water-colour. [608]

## MISCELLANEOUS BLACK AND WHITE. 1810-20 ? (AET. 35-45).

No. **CXCV(a), A.** *View of Oxford from Foxholme Hill.*  
21½ by 29½. Pencil. (W. m. 'J. Whatman, 1814.')

No. **CXCV (a), M.** *Charge of Cavalry.*  
13½ by 39½. Pencil, with a few washes of colour.

No. **CXCV (a), N.** *Battle Scene.*  
27½ by 44. Pencil and stump.

No. **CXCV (a), O.** *Design for Screen with Three Arches.*

18½ by 30½. Pencil. The above three drawings should be added to Mr. Finberg's inventory.

COLOUR BEGINNINGS AND MISCELLANEOUS, 1802-1820 (1)  
(AET. 27-45).

These studies are of a highly abstract character, and deal only with the composition of fundamental colour masses.

No. **CXCVI, C.** *Scarborough.*

26½ by 39½. Water-colour. Unfinished version of the drawing of "Scarborough, Town and Castle—morning: boys collecting crabs," exh. R.A. 1811, and now in the Farnley Collection. Another drawing "Scarborough Castle, Boys Crab-fishing," signed J. M. Turner, R.A., 1809, is in the Wallace Collection (No. 654), and a fourth belongs to Mr. Morland Agnew.

No. **CXCVI, X.** *An Italian scene: Evening.*

13½ by 16½. Water-colour.

No. **CXCVI, Z.** *Ruins of an amphitheatre.*

16½ by 25½. Water-colour.

COLOUR BEGINNINGS, 1802-1820 (2) (AET. 27-45).

No. CXC VII, A. *Classical Composition.*

26½ by 39½. Water-colour. (W. m., 'J. Whatman, 1811.')

No. CXC VII, C. *Study of sky.*

[719]

7 by 10½. Water-colour. About 1816.

No. CXC VII, D. *Study at sea.*

[756]

About 9½ by 11½. Water-colour.

No. CXC VII, J. *Study for "Hastings: Deep Sea Fishing."*

23 by 28. Water-colour. (W. m. 'J. Whatman, 1812.')

No. CXC VII, K. *Another Study for "Hastings: Deep Sea Fishing."*

23 by 28. Water-colour. (W. m. 'J. Whatman, 1812.')

"KING'S VISIT TO SCOTLAND" SKETCH BOOK. (1822 AET. 47).

(W. m., 'A. Lee. 1819.') Size of page, 4½ by 7½.

No. CC, 2. *"Southwold," "Lowestoft," "Yarmouth."*

[438d]

No. CC, 3. *Memoranda of sunrise.*

[438c]

Engraved in "Modern Painters," vol. 5 (pt. viii., chap. 4, sec. 7).

No. CC, 88. *Three sketches of shipping at sea and three of coast line; also sketch of a duck.*

Insc. 'Musgrave.'

[438b]

PORTS OF ENGLAND SKETCH BOOK. ABOUT 1822-1823

(AET. 47-48).

(W. m., 'J. Whatman, 1815.') Size of page, 7 by 10½.

"RIVERS AND PORTS," &c.: FINISHED DRAWINGS. ABOUT 1815-1824 (AET. 40-49).

No. CCVIII, A. *Stangate Creek, on the Medway.* [161]

6½ by 9½. Published in "River Scenery," March, 1827.

No. CCVIII, B. *Totness, on the River Dart.* [162]

6½ by 9½. Published in "River Scenery," March, 1825.

No. CCVIII, C. *Dartmouth, on the River Dart.* [163]

6½ by 9. Published in "River Scenery," June, 1825.

- No. CCVIII, D. *Dartmouth Castle.* [164]  
 $6\frac{7}{8}$  by  $8\frac{1}{8}$ . Published in "River Scenery," August, 1824.
- No. CCVIII, E. *Okehampton Castle on the River Oke-  
ment.* [165]  
 $6\frac{7}{8}$  by  $9\frac{1}{8}$ . Published in "River Scenery," March, 1825.
- No. CCVIII, F. *Arundel Castle on the Arun.* [166]  
 $6\frac{3}{8}$  by  $9\frac{1}{8}$ . Published in "River Scenery," January, 1827.
- No. CCVIII, G. *Arundel Park.* [167]  
 $6\frac{7}{8}$  by 9.
- No. CCVIII, H. *More Park, near Watford, on the  
River Colne.* [168]  
 $6\frac{3}{8}$  by  $8\frac{1}{2}$ . Published in "River Scenery," January, 1824.
- No. CCVIII, I. *Scarborough.* [169]  
 $6\frac{1}{4}$  by  $8\frac{7}{8}$ . Published in "Ports of England," April, 1826.  
A similar drawing was exhibited at Agnew's Gallery, 1902.
- No. CCVIII, J. *Whitby.* [170]  
 $6\frac{1}{4}$  by  $8\frac{7}{8}$ . Published in "Ports of England," April, 1826.
- No. CCVIII, K. *Newcastle-on-Tyne.* [171]  
6 by  $8\frac{7}{8}$ . Published in "River Scenery," June, 1823.
- No. CCVIII, L. *Kirkstall Lock, on the Aire.* [172]  
 $6\frac{1}{4}$  by  $9\frac{5}{8}$ . Published in "River Scenery," January, 1827.
- No. CCVIII, M. *Kirkstall Abbey, on the Aire.* [173]  
 $6\frac{1}{8}$  by  $8\frac{7}{8}$ . Published in "River Scenery," August, 1826.
- No. CCVIII, N. *Brougham Castle, near the junction  
of the Eamont and Lowther.* [174]  
 $6\frac{3}{8}$  by  $8\frac{1}{8}$ . Published in "River Scenery," June, 1825.
- No. CCVIII, O. *Norham Castle, on the Tweed.* [175]  
 $6\frac{1}{8}$  by  $8\frac{1}{4}$ . Published in "River Scenery," January, 1824.
- No. CCVIII, P. *The Medway.* [376]  
 $6\frac{1}{4}$  by  $8\frac{1}{2}$ .
- No. CCVIII, Q. *Ramsgate.* [377]  
 $6\frac{1}{4}$  by 9. Published in "Ports of England," May, 1827.



No. CCVIII, R. *Mouth of the River Humber.* [378]  
 $6\frac{1}{2}$  by  $9\frac{1}{4}$ . Published in "River Scenery."

No. CCVIII, S. *Portsmouth.* [379]  
 $6\frac{1}{2}$  by  $9\frac{1}{2}$ . Published in "Ports of England," May, 1828.

No. CCVIII, T. *Sheerness.* [380]  
 $6\frac{1}{2}$  by  $9\frac{1}{4}$ . Published in "Ports of England," May, 1828.

No. CCVIII, U. *Dover.* [418]  
 $6\frac{3}{8}$  by  $9\frac{1}{8}$ . Colour design for drawing of Dover, engraved by Lupton for "Ports of England," May, 1827.

No. CCVIII, V. *Shields, on the River Tyne.* [419]  
 $6\frac{1}{2}$  by  $9\frac{1}{4}$ . Drawing signed and dated—'J. M. W. T., 1823.'  
 Published in "River Scenery," June 1823.

No. CCVIII, W. *Rochester, on the River Medway.* [420]  
 $6\frac{1}{8}$  by  $8\frac{3}{8}$ . Published in "River Scenery," January, 1824.

No. CCVIII, X. *Ivy Bridge.* [556]  
 11 by 16. Water-colour. Engraved 1816, and published in  
 "The Rivers of Devon," 1821.

No. CCVIII, Y. *Folkestone from the Sea.* [558]  
 $18\frac{3}{4}$  by 27. Water-colour.

RIVERS MEUSE AND MOSELLE SKETCH BOOK. ABOUT 1826  
 (AET. 51).

W.M., 'Smith and Allnutt, 1822.' Size of page  $4\frac{5}{8}$  by  $3\frac{1}{8}$ .

No. CCXVI, 125. *Views on Moselle.* "Müden,"  
 "Moselkern." [603b]  
 125 (a). (Reverse) " "

One of "Three Leaves from a Note Book"; described as  
 "Rhine subjects," in Ruskin's catalogue. (See Cook's "Ruskin on  
 Pictures," p. 244.)

No. CCXVI, 126. "Carden," on Moselle. [407e]  
 126 (a). (Reverse.) "Bürgen," on  
 Moselle. [407e]

No. CCXVI, 179 & 179a. (Reverse.) *Various views.*

—Written on one: '*Dragging  
Timber out of Canal.*' [603a]

One of "Three leaves from a Sketch Book." Of this leaf Mr. Ruskin says in one of his catalogues, it "has seven subjects from Andernach on the Rhine, showing stormy sunsets and drifts of cloud, all completely designed; the best, that on the left in the second row from the bottom, only measures ~~one~~ inch and a half in length by three-quarters of an inch in height." (See Cook's "Ruskin on Pictures," p. 244.) It is doubtful if the views are at Andernach. The scenery suggests rather that of a Belgian canal than the Rhine. There are, however, no names of places written on any of the sketches.

No. CCXVI, 259. *Views on River Meuse.*—"Fire at Samson," "Going on board the packet at Samson," "On board the packet vessel from Samson."

[407a]

259 (a). (Reverse.) "Namur," "Clearing off of Rain."

[407a]

HUY AND DINANT SKETCH BOOK. ABOUT 1826 (AET. 51).

W.M.—'1821.' Size of page, 3½ by 6½.

No. CCXVII, 2. *Huy.* [601b]

No. CCXVII, 3. *Huy.* [601f]

Continuation of drawing on 2a.

No. CCXVII, 4. *Huy.* [601g]

Continuation of drawing on 3a.

No. CCXVII, 5. *Two drawings of bridge, with houses and walls of town.* [601e]

No. CCXVII, 10. *Bridge over Meuse.* [601d]

No. CCXVII, 16. *Dinant.* [601k]

No. CCXVII, 18. *Dinant.* [601i]

No. CCXVII, 19. *Dinant.* [601h]

No. CCXVII, 21. *Bridge and town.* [601c]

No. CCXVII, 23. *Windmill.* [601a]

(? at Cr cy-en-Ponthieu; cf. CCXVI, 194.)

WATER COLOURS CONNECTED WITH THE MEUSE-MOSELLE  
TOUR (1). ABOUT 1826. (AET. 51).

- No. CCXX, M. *Luxembourg* (?). [39a]  
Body colour on blue. About  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, N. *Huy on the Meuse*. [39b]  
Body colour on blue. About  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, O. *Huy*. [444d]  
Body colour on blue. About  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, P, Q, and R. *Three sketches in colour ;  
possibly on the Meuse.* [444a, b, and c]  
Body colour on blue. Framed together. All about  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, S. *Huy*. [617b]  
Body colour on blue. About  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, T. *Dinant*. [617c]  
Body colour on blue. About  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, U. *Dinant*. [184]  
Body colour on blue. Described by Mr. Ruskin as "A mighty one" ('R. on P.,' p. 138). About  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, V. *Dinant*. [185]  
Body colour on blue. Described by Mr. Ruskin as "Bronzed sunset. Firm and good" ('R. on P.,' p. 138).
- No. CCXX, W. *Porta Nigra, Trèves*. [628a]  
Body colour on blue.  $5\frac{3}{8}$  by  $7\frac{1}{2}$ .
- No. CCXX, X. *River scene*. [627a]  
Body colour on blue. About  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, Y. *Sketch on Moselle* (?). [725, as "Sketch  
in France."] [725, as "Sketch  
in France."]  
Body colour on blue.  $5\frac{1}{2}$  by  $7\frac{1}{2}$ .
- No. CCXX, Z. *Trier, on the Moselle*. [732]  
Body colour on blue.

WATER COLOURS CONNECTED WITH THE MEUSE-MOSELLE  
TOUR (2). ABOUT 1826. (AET. 51).

(All these drawings are in body colour on blue paper, and about 5½ by 7½ in size, unless otherwise specified.)

- No. CCXXI, A. *Trarbach, on the Moselle.* [740]  
 No. CCXXI, B. *On the Moselle (?)*. [748, as “*Sketch in France.*”]  
 No. CCXXI, C. *Wolf, near Trarbach, on the Moselle.* [757]  
 No. CCXXI, D. *Berncastel and the Landshut.* [177, as “*Rhine (?)*.”]  
 No. CCXXI, E. *Castle on Rock. Probably on the Moselle.* [178, as “*Rhine (?)*.”]  
 No. CCXXI, F. *River scene, with castle on rock. Probably Moselle.* [179, as “*Rhine (?) or Danube (?)*.”]  
 No. CCXXI, G. *Bacharach.* [180]  
 No. CCXXI, H. *Rosy Castle on river.* [181]  
 No. CCXXI, I. *Rosy Tower on rock.* [182, as *Heidelberg (?)*.]  
 No. CCXXI, J. *Red sunset on a hill fortress.* [183]  
 Of this drawing Mr. Ruskin says—“Such things are, though you mayn’t believe it.”  
 No. CCXXI, K. *Luxembourg (?)*. [186]  
 No. CCXXI, L. *Luxembourg (?)*. [187]  
 No. CCXXI, M. *Luxembourg (?)*. [188]  
 No. CCXXI, N. *Luxembourg (?)*. [189]  
 No. CCXXI, O. *Luxembourg (?)*. [190]  
 (Mr. Ruskin’s comment in his Third Catalogue—“Probably the grandest drawing of this date.”—‘R. on P., p. 138.)  
 No. CCXXI, P. *Luxembourg (?)*. [191]  
 No. CCXXI, Q. *Meuse.* [192]  
 No. CCXXI, R. *River (or Lake) scene. Possibly the Moselle.* [195]

DIEPPE, ROUEN AND PARIS SKETCH BOOK. ABOUT 1830  
(AET. 55).

W. m., 'J. Whatman, Turkey Mills, 1819.' Size of page,  
4 $\frac{1}{8}$  by 8 $\frac{1}{2}$ .

No. CCLVIII, 1. *Views in Rouen.* [566a]

Mr. Ruskin says this is—"the first sketch from nature of the lovely subject, painted in the 'Rivers of France,' 'Rouen from St. Catherine's Hill,' of which the engraving is placed beneath it. The posts of the gateway on the left, the diligence in the road, the village and poplars, will all be found indicated in the little pencil drawing, &c." See Cook's "Ruskin on Pictures," p. 233.

No. CCLVIII, 2. *Studies of Normandy caps, &c.* [566b]

No. CCLVIII, 32. *Sketches at Dieppe: one of fish-wives quarrelling.* [605]

Details of figure on left—

"W" (white cap).

"G" (green kerchief).

"W. P." (white petticoat).

"B. Stockings."

Figure on right—

"R. Cap" (red cap).

"Black with Specks."

"White Garters."

"Each a fish knife."

32 (a). (Reverse.) *Three Sketches of pictures, probably by Claude.* [605.]

No. CCLVIII, 33. *Four sketches on the Seine.* [414a]

No. CCLVIII, 34. *Studies from Claude.* [414b]

Description in margin of first sketch—

"Sky greenish Blue, warm yet pale at the Sun behind the Tower, rays passing between their tones (? tower) cold. One tower green and Blueish grey, the light part green with red below, a charming tone. The terrace more of a mix of Brown. This G. tone is greenish tho' warm, the sea of a luminous green shadow only strong in the mass at the sides and to relieve the Buildings. The lights on the Col. whiter than sky. The entab. warm, the terrace warm Y 2 tone. Figures shaded by col., ex W 02, Red are (?) Shades Ex R. Mountains cold and flat. Ground Brown warm and light, the shadow of the figures on it very fine (?), their shadows nrly (?) all brown, relieving them and their Tones. The mass of Brown and sharpness of P." Over parts of sky of second drawing—"Blue with W. Clouds." "Yellow warm." "Buildings rather darker than very warm, not red"; and the following note—"The Buildings are warm brown and their shadow warm tho' colder than the ground, which has a rich green dispersed about it. The crockery white edged with Blue and warm brown, Pitcher and Trunks and Musical (?) . . . ."

**WATER-COLOURS ON BLUE PAPER: MOSTLY CONNECTED WITH THE "FRENCH RIVERS" SERIES. ABOUT 1826-33 (AET. 55).**

About 5½ by 7½ inches in size. Generally sketched in with pencil and white chalk, and body colour freely used, though some of the colours are in a transparent state. The drawings appear to be chiefly Loire and Seine subjects, but until they are all identified some Belgian subjects have been included, and possibly some Rhine and even English subjects.

No. CCLIX, 71.	<i>Orleans.</i>	[36a]
No. CCLIX, 72.	<i>Tours.</i>	[36b]
No. CCLIX, 73.	<i>On the Seine (?)</i> .	[38a]
No. CCLIX, 74.	<i>Moselle (?)</i> .	[38b]
No. CCLIX, 75.	<i>Honfleur.</i>	[40a]
No. CCLIX, 76.	<i>Honfleur (?)</i> .	[40b]
No. CCLIX, 77.	<i>On the Seine, near Jumièges.</i>	[101]
No. CCLIX, 78.	<i>On the Seine.</i>	[102]
No. CCLIX, 79.	<i>Heavy barges in a gust.</i>	[103]
No. CCLIX, 80.	<i>Light towers of the Hève.</i>	[104]
No. CCLIX, 81.	<i>Shoal, on the Seine.</i>	[105]
No. CCLIX, 82.	<i>Havre.</i>	[106]
No. CCLIX, 83.	<i>Havre.</i>	[107]
No. CCLIX, 84.	<i>Harfleur.</i>	[108]
No. CCLIX, 85.	<i>Amiens (?)</i> .	[109]
No. CCLIX, 86.	<i>Harfleur.</i>	[110]
No. CCLIX, 87.	<i>Cherbourg.</i>	[111]
No. CCLIX, 88.	<i>Cherbourg.</i>	[112]
No. CCLIX, 89.	<i>Harfleur (?)</i> .	[113]
No. CCLIX, 90.	<i>Rouen.</i>	[114]

No. CCLIX, 91.	<i>The Grey Castle.</i>	[115]
No. CCLIX, 92.	<i>Nantes.</i>	[116]
No. CCLIX, 93.	<i>Nantes : Loire.</i>	[117]
No. CCLIX, 94.	<i>Angers.</i>	[118]
No. CCLIX, 95.	<i>Beaugency : Loire.</i>	[119]
No. CCLIX, 96.	<i>Beaugency.</i>	[120]
No. CCLIX, 97.	<i>Château de Blois : Loire.</i>	[121]
No. CCLIX, 98.	<i>Château Hamelin : Loire.</i>	[122]
No. CCLIX, 99.	<i>Town on river.</i>	[123]
No. CCLIX, 100.	<i>River, with bridge and fortifications.</i>	[124]
No. CCLIX, 101.	<i>The Scarlet Sunset, Tours (?)</i>	[125]
No. CCLIX, 102.	<i>Harfleur, on the Seine.</i>	[126]
	Engraved 1834.	
No. CCLIX, 103.	<i>Quillebœuf.</i>	[127]
	Engraved 1834.	
No. CCLIX, 104.	<i>Between Quillebœuf and Villequier.</i>	[128]
	Engraved 1834.	
No. CCLIX, 105.	<i>Caudebec.</i>	[129]
	Engraved 1834.	
No. CCLIX, 106.	<i>La Chaise de Gargantua.</i>	[130]
	Engraved 1834.	
No. CCLIX, 107.	<i>Rouen, looking up the river.</i>	[131]
	Engraved 1834.	
No. CCLIX, 108.	<i>Rouen looking down river.</i>	[132]
	Engraved 1834.	
No. CCLIX, 109	<i>Rouen Cathedral.</i>	[133]
	Engraved 1834.	
No. CCLIX, 110	<i>Lillebonne.</i>	[134]
	Engraved 1834.	

- No. **CCLIX**, 111. *Lillebonne.* [135]  
Engraved 1834.
- No. **CCLIX**, 112. *Pont de l'Arche.* [136]  
Engraved 1835.
- No. **CCLIX**, 113. *Château Gaillard, from the East.* [137]  
Engraved 1835.
- No. **CCLIX**, 114. *Between Mantes and Vernon.* [138]  
Engraved 1835.
- No. **CCLIX**, 115. *Mantes.* [139]  
Engraved 1835.
- No. **CCLIX**, 116. *Bridge of Meulan.* [140]  
Engraved 1835.
- No. **CCLIX**, 117. *Paris: View from the Barrière de Passy.* [141]  
Engraved 1835.
- No. **CCLIX**, 118. *Paris: The Pont Neuf.* [142]  
Engraved 1835.
- No. **CCLIX**, 119. *Paris: Hotel de Ville and Pont d'Arcole.* [143]  
Engraved 1835.
- No. **CCLIX**, 120. *Paris: The Flower Market and Pont au Change.* [144]  
Engraved 1835.
- No. **CCLIX**, 121. *St. Denis.* [145]  
Engraved 1835.
- No. **CCLIX**, 122. *St. Germain.* [146]  
Engraved 1835.
- No. **CCLIX**, 123. *Bridges of St. Cloud and Sèvres.* [147]  
Engraved 1835.
- No. **CCLIX**, 124. *St. Cloud, from Sèvres.* [148]  
Engraved 1835.
- No. **CCLIX**, 125. *Melun.* [149]  
Engraved 1835.
- No. **CCLIX**, 126. *Troyes.* [150]  
Engraved 1835.



- No. **CCLIX**, 127. *Château Gaillard.* (Vignette.) [151]  
Engraved 1835.
- No. **CCLIX**, 128. *Tancarville.* [152]  
Engraved 1834.
- No. **CCLIX**, 129. *Vernon.* [153]  
Engraved 1835.
- No. **CCLIX**, 130. *Tancarville and Quillebœuf.* [154]  
Engraved 1834.
- No. **CCLIX**, 131. *Jumièges.* [155]  
Engraved 1834.
- No. **CCLIX**, 132. *Lanterne of St. Cloud.* [156]  
Engraved 1835.
- No. **CCLIX**, 133. *Havre: Sunset in the port.* [157]  
Engraved 1834.
- No. **CCLIX**, 134. *Havre: Twilight outside the port.* [158]  
Engraved 1834.
- No. **CCLIX**, 135. *Honfleur.* [159]  
Engraved 1834.
- No. **CCLIX**, 136. *Light Towers of the Hève.* (Vignette.) [160]  
Engraved 1834.
- No. **CCLIX**, 137. *Coast of Genoa.* [193]
- No. **CCLIX**, 138. *Coast of Genoa.* [194]
- No. **CCLIX**, 139. *Marseilles.* [196]
- No. **CCLIX**, 140. *Riviera (?)*. [197]
- No. **CCLIX**, 141. *Sorrento Coast (?)*. [198]
- No. **CCLIX**, 142. *Vico (?)*. [199]
- No. **CCLIX**, 143. *On the Rhine (?)*. [381]
- No. **CCLIX**, 144. *On the Rhine (?)*. [382]
- No. **CCLIX** 145. *Saumur.* [383]

No. CCLIX, 146.	<i>Namur.</i>	[384]
No. CCLIX, 147.	<i>Town in France: Bridge and barracks.</i>	[385]
No. CCLIX, 148.	<i>Château d'Arques (?)</i> .	[386]
No. CCLIX, 149.	<i>North Transept, Rouen.</i>	[387]
No. CCLIX, 150.	<i>Avignon.</i>	[388]
No. CCLIX, 151.	<i>Namur.</i>	[389]
No. CCLIX, 152.	<i>On the Rhine (?)</i> .	[390]
No. CCLIX, 153.	<i>Scene on Meuse or Moselle (?)</i> .	[426a]
No. CCLIX, 154.	<i>Scene on Meuse or Moselle (?)</i> .	[426b]
No. CCLIX, 155.	<i>Scene on Meuse or Moselle (?)</i> .	[426c]
No. CCLIX, 156.	<i>Scene on Meuse or Moselle (?)</i> .	[426d]
No. CCLIX, 157.	<i>On the Meuse (?)</i> .	[427a]
No. CCLIX, 158.	<i>On the Meuse (?)</i> .	[427b]
No. CCLIX, 159.	<i>On the Meuse (?)</i> .	[427c]
No. CCLIX, 160.	<i>Dinant.</i>	[427d]
No. CCLIX, 161.	<i>Havre (?)</i> .	[428a]
No. CCLIX, 162.	<i>Rouen.</i>	[428b]
No. CCLIX, 163.	<i>St. Germain (?)</i> .	[428c]
No. CCLIX, 164.	<i>Quillebœuf.</i>	[428d]
No. CCLIX, 165.	<i>Castle and moat.</i>	[429c]
No. CCLIX, 166.	<i>Town, with bridge.</i>	[429d]
No. CCLIX, 167.	<i>Tancarville (?)</i> .	[430a]
No. CCLIX, 168.	<i>Tancarville (?)</i> .	[430b]
No. CCLIX, 169.	<i>Tancarville (?)</i> .	[430c]

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|-----------------|---|-----------------|
| No. CCLIX, 170. | <i>Tancarville (?)</i> .                                  | [430 <i>a</i> ] |
| No. CCLIX, 171. | <i>Chalk rocks on the Meuse.</i>                          | [431 <i>a</i> ] |
| No. CCLIX, 172. | <i>Tancarville.</i>                                       | [431 <i>b</i> ] |
| No. CCLIX, 173. | <i>On the Meuse (?)</i> .                                 | [431 <i>c</i> ] |
| No. CCLIX, 174. | <i>On the Meuse (?)</i> .                                 | [431 <i>d</i> ] |
| No. CCLIX, 175. | <i>Twilight (Luxembourg ?)</i> .                          | [432 <i>a</i> ] |
| No. CCLIX, 176. | <i>Bridge on mountain pass.</i>                           | [432 <i>b</i> ] |
| No. CCLIX, 177. | <i>The Great Fortress.</i>                                | [432 <i>c</i> ] |
| No. CCLIX, 178. | <i>Twilight, with setting moon.</i>                       | [432 <i>d</i> ] |
| No. CCLIX, 179. | <i>Honfleur.</i>  | [433 <i>a</i> ] |
| No. CCLIX, 180. | <i>Turn on a French road.</i>                             | [433 <i>b</i> ] |
| No. CCLIX, 181. | <i>Sketch of fortress.</i>                                | [433 <i>c</i> ] |
| No. CCLIX, 182. | <i>Honfleur.</i>  | [433 <i>d</i> ] |
| No. CCLIX, 183. | <i>Scene on Loire (?)</i> .                               | [434 <i>a</i> ] |
| No. CCLIX, 184. | <i>Port of Honfleur.</i>                                  | [434 <i>b</i> ] |
| No. CCLIX, 185. | <i>French river boats.</i>                                | [434 <i>c</i> ] |
| No. CCLIX, 186. | <i>River scene, with tower.</i>                           | [434 <i>d</i> ] |
| No. CCLIX, 187. | <i>Theatre at Dijon.</i>                                  | [435 <i>a</i> ] |
| No. CCLIX, 188. | <i>Avenue of Poplars.</i>                                 | [435 <i>b</i> ] |
| No. CCLIX, 189. | <i>Round tower : Twilight.</i>                            | [435 <i>d</i> ] |
| No. CCLIX, 190. | <i>Interior of French cottage : Dressing<br/>for tea.</i> | [442 <i>a</i> ] |
| No. CCLIX, 191. | <i>Promenade at Nantes.</i>                               | [442 <i>b</i> ] |
| No. CCLIX, 192. | <i>Sunset.</i>  | [442 <i>d</i> ] |
| No. CCLIX, 193. | <i>Havre (?)</i>  | [443 <i>a</i> ] |

- No. CCLIX, 194. *Saumur.* [443b]
- No. CCLIX, 195. *Caudebec.* [443c]
- No. CCLIX, 196. *Harfleur.* [443d]
- No. CCLIX, 197. *French dance in sabots.* [581a]
- No. CCLIX, 198. *Fishermen on the look-out.* [581b]
- No. CCLIX, 199. *Orleans: The theatre and cathedral.*  
*Cf. Engraving, "Annual Tour, 1833."* [618a]
- No. CCLIX, 200. *Nantes: Promenade near the château.*  
[618b]
- No. CCLIX, 201. *Saumur.* [619a]
- No. CCLIX, 202. *Mont Jean.* [619b]
- No. CCLIX, 203. *Study for a "Keepsake" drawing.*  
[619c]
- No. CCLIX, 204. *Town on the Loire.* [620a]
- No. CCLIX, 205. *At Orleans.* [626a]
- No. CCLIX, 206. *At Orleans.* [626b]
- No. CCLIX, 207. *Saumur.* [617a]
- No. CCLIX, 208. *French coast.* [690]
- No. CCLIX, 209. *River scene.* [700a]
- No. CCLIX, 210. *Among the mountains.* [700b]
- No. CCLIX, 212. *Genoa.* [702a]
- No. CCLIX, 213. *On the Riviera (?).* [702c]
- No. CCLIX, 214. *Fisherwomen on the sands.* [707]  
*Cf. "Calais Sands, &c.," (in the Bury Art Gallery). Exh.*  
*R.A. 1830.*
- No. CCLIX, 215. *Honfleur* [709]

- No. CCLIX, 216. *Havre.* [712]  
 No. CCLIX, 217. *Lillebonne.* (A different view from  
 either of engraved subjects.) [713]  
 No. CCLIX 218. *Sketch in France.* [720]  
 No. CCLIX, 219. *A French diligence.* [721]  
 No. CCLIX. 220. *On a French river.* [723]  
 No. CCLIX, 221. *Rock of Ventimiglia, near Mentone.*  
 [736]  
 No. CCLIX, 223. *Honfleur.* [755]  
 No. CCLIX, 224. *Tancarville.* [760]  
 No. CCLIX, 257. *Tour de la grosse Horloge, Rouen,*  
*with the Cathedral beyond.*

PENCIL AND INK ON BLUE PAPER: MOSTLY CONNECTED WITH  
 "FRENCH RIVERS" SERIES. ABOUT 1830 (AET 55).

On blue paper, about 5½ by 7½.

- No. CCLX 1. *At Marly.* [26a]  
 No. CCLX, 2. *At Marly.* [26b]  
 No. CCLX, 3. *At Rouen.* [26c]  
 No. CCLX, 4. *At Rouen.* [26d]  
 No. CCLX, 5. *In France.* [27a]  
 No. CCLX, 6. *In France.* [27b]  
 No. CCLX, 7. *Study for picture.* [27c]  
 No. CCLX, 8. *Study for picture.* [27d]  
 No. CCLX, 9. *In France.* [28a]  
 No. CCLX, 10. *Study for picture.* [28b]  
 No. CCLX 11. *Study for picture.* [28c]  
 No. CCLX, 12. *Study for picture* [28d]

- No. CCLX, 13. *Château Gaillard on the Seine.* [29a]  
No. CCLX, 14. *Petit Andely, with Château Gaillard  
in the background.* [29b]  
No. CCLX, 15. *Interior of the Church of Petit  
Andely (?).* [29c]  
No. CCLX, 16. *Interior of the Church of Petit  
Andely (?).* [29d]  
No. CCLX, 17. *At Boulogne.* [30a]  
No. CCLX, 18. *At Boulogne.* [30b]  
No. CCLX, 19. *At Ambleteuse.* [30c]  
No. CCLX, 20. *At Ambleteuse.* [30d]  
No. CCLX, 21. *At Calais.* [31a]  
No. CCLX, 22. *At Calais.* [31b]  
No. CCLX, 23. *At Calais.* [31c]  
No. CCLX, 24. *At Calais.* [31d]  
No. CCLX, 25. *French subject.* [32a]  
No. CCLX, 26. *French subject.* [32b]  
No. CCLX, 27. *French subject.* [32c]  
No. CCLX, 28. *French subject.* [32d]  
No. CCLX, 29. *Marine subject.* [33a]  
No. CCLX, 30. *Marine subject.* [33b]  
No. CCLX, 31. *Marine subject.* [33c]  
No. CCLX, 32. *Marine subject.* [33d]  
No. CCLX, 33. *Rouen.* [34a]  
No. CCLX, 34. *In France.* [34b]  
No. CCLX, 35. *Marine study.* [34c]  
No. CCLX, 36. *Marine study.* [34d]  
No. CCLX, 37. *On the Rhine.* [35a]

- No. CCLX, 38. *St. Germain (?)* [35b]
- No. CCLX, 39. *Dieppe.* [35c]
- No. CCLX, 40. *On the Seine.* [35d]
- No. CCLX, 41. *Calais harbour: fishing boats going out.* [421a]
- No. CCLX, 42. *Calais harbour: fishing boats going out.* [421b]
- No. CCLX, 43. *Fort Rouge, Calais: schooner coming out in breeze.* [421c]
- No. CCLX, 44. *Calais Sands: fishers getting bait.* [421d]
- No. CCLX, 45. *Evreux.* [422a]
- No. CCLX, 46. *Market Place, Louviers.* [422b]
- No. CCLX, 47. *Vernon. (? Poissy.)* [422c]
- No. CCLX, 48. *Vernon. (? Poissy.)* [422d]
- No. CCLX, 49. *Marly. See "Keepsake," 1832.* [423a]
- No. CCLX, 50. *Marly Aqueduct.* [423b]
- No. CCLX, 51. *Palace of La Belle Gabrielle. See "Keepsake," 1834.* [423c]
- No. CCLX, 52. *Near St. Germain, looking down the Seine, with Marly Aqueduct.* [423d]
- No. CCLX, 53. *Ambleteuse (?)* [424a]
- No. CCLX, 54. *Dieppe.* [424b]
- No. CCLX, 55. *Bridge of Boats, Rouen (?).* [424c]
- No. CCLX, 56. *"Bouaparte's Column," Boulogne; also "Ambleteuse" and "Vimaraux."* [424d]
- No. CCLX, 57. *Sketch on Seine.* [575a]
- No. CCLX, 58. *Sketch on Seine.* [575b]

- No. COLX, 59. *St. Germain.* [Sketch for 146.] [575c]  
 No. COLX, 60. *Sketch on the Seine.* [575d]  
 No. COLX, 61. *A calm.* [621a]  
 No. COLX, 62. *A fresh breeze.* [621b]  
 No. COLX, 63. *Marly, on the Seine.* [733a]  
 No. COLX, 64. *Rouen.* [733b]

## COLOUR BEGINNINGS. ABOUT 1820-1830.

The majority appear to be studies for the fundamental colour structure of designs; probably not direct from Nature.

- No. COLXIII, 304. *A church tower.* (? *Grantham.*)  
 12 by 19½. [316]  
 No. COLXIII, 305. *Sunset.* [317]  
 12 by 18½.  
 No. COLXIII, 306. *Sunset.* [318]  
 10 by 18.  
 No. COLXIII, 307. *Study of a sky, with cathedral tower; evening mist on the meadows.* [571a]

Reverse: Another colour study, but stuck down tight.

- No. COLXIII, 308. *Moonlight on calm sea.* [571b]  
 Reverse: Another colour study, but stuck down tight.

- No. COLXIII, 309. (a) *Study of storm clouds.* [572a]  
 (b) *Proof of mezzotint from (a), presumably by Turner.*  
 (Generally known as one of the "Little Liber" plates.) [572b]

- No. COLXIII, 310. *Running wave in a cross-tide:*  
 6½ by 10½. *Evening.* [573a]

- No. COLXIII, 311. *Twilight on the sea: St. Michael's Mount.* [573b]  
 9½ by 11½.



- No. CCLXIII, 312. *Sunshine on the sea: Stormy evening.* [573c]  
7½ by 10½.
- No. CCLXIII, 313. *Blue landscape.* [627b]  
6½ by 9½.
- No. CCLXIII, 314. *Study of sea.* [708]  
5½ by 8½.
- No. CCLXIII, 315. *River scene.* [715]  
5½ by 9½.
- No. CCLXIII, 316. *Morteratsch Glacier, Engadine.* [743]  
(W. m., '1827.') 10 by 11.
- No. CCLXIII, 317. *River scene.* [761]  
5½ by 8½.
- No. CCLXIII, 318. *Study of lake (or sea).* [771]  
13½ by 8½.
- No. CCLXIII, 319. *A Continental subject.* [774]  
9½ by 11½.
- No. CCLXIII, 320. *Lake of Constance.* [780]  
8½ by 13.
- No. CCLXIII, 321. *Alpine village and bridge.* [791]  
11 by 10.
- No. CCLXIII, 322. *Moel Siabod, from the road near  
Capel Curig, N. Wales.* [807]  
12 by 9½. (Possibly an Italian subject.)
- No. CCLXIII, 323. *Study for "The Golden Bough."* [860]  
12 by 19.
- No. CCLXIII, 333. *A sea-piece: Evening.*  
(W. m., 'C. Ansell, 1828.') 19 by 24.
- No. CCLXIII, 334. *Stormy evening on coast.*  
(W. m., 'C. Ansell, 1828.') 19 by 24.
- No. CCLXIII, 337. *Study of sky.* [296b]  
8½ by 7½ (W. m., 'J. Whatman. Turkey Mill. 1822.')

- No. **CCLXIII, 338.** *Study of fish (perch).* [373]  
(W. m., 'J. Whatman. Turkey Mill. 1821.')
- No. **CCLXIII, 339.** *Study of fish (trout, &c.).* [374]
- No. **CCLXIII, 340.** *Teal.* [375]
- No. **CCLXIII, 341.** *Study of teal, flying.* [415]  
About 10 by 13 $\frac{1}{2}$ .
- No. **CCLXIII, 342.** *Study of a buoy, gurnet and dogfish.*  
About 8 by 6. [445a]
- No. **CCLXIII, 343.** *Vignette, with mackerel in foreground.* [445b]  
About 8 by 6.
- No. **CCLXIII, 344.** *Funeral of Sir Thomas Lawrence at St. Paul's.* [551]  
22 by 30. Inscribed in corner: 'Funeral of Sir Thomas Lawrence, P.R.A., Jan. 21, 1830. Sketch from memory. J.M.W.T.'
- No. **CCLXIII, 345.** *Grenoble.* [611]  
About 21 $\frac{1}{2}$  by 28 $\frac{1}{2}$ . W. m., 'J. Whatman. Turkey Mill. 1825.'  
Faded, especially the gamboge.
- No. **CCLXIII, 346.** *Grenoble.* [612]  
About 22 by 29. W. m., 'B. E. & S., 1823.' Faded, especially the yellow and lake.
- No. **CCLXIII, 347.** *Sea and rock.* [632]  
9 $\frac{1}{8}$  by 7 $\frac{2}{8}$ . Body colour on dark grey paper. Perhaps leaf of sketch book.
- No. **CCLXIII, 356.** *Study of Sky.* [2962]  
About 8 by 10 $\frac{3}{4}$ .
- No. **CCLXIII, 357.** *Smugglers, off Folkestone.*  
12 by 26 $\frac{1}{4}$ . W. m., 'J. Whatman. Turkey Mills. 1822.'
- No. **CCLXIII, 358.** *Study of a Pheasant and Woodcock hanging against a picture frame.*  
29 $\frac{3}{4}$  by 21 $\frac{1}{4}$ . Water-colour. (W. m. '1818.')
- No. **CCLXIII, 359.** *Pheasant and Woodcock.*  
21 $\frac{1}{2}$  by 29 $\frac{3}{4}$ . Water-colour. (W. m. '1818.')
- No. **CCLXIII, 360.** *St. Agatha's Abbey, Easby.*  
by 19 $\frac{3}{4}$ . (W. m. 'J. Whatman, Turkey Mills, 1819.')

No. COLXIII, 361. *River, with shipping and ruined castle.*

14½ by 21½. Water colour.

No. COLXIII, 362. *Street scene, with Children &c.*

14½ by 22. Perhaps the High Street, Oxford, with St. Mary's in distance.

No. COLXIII, 363. *Sunset at sea.*

13½ by 19. Water colour. W. m., 'J. Whatman. 1824.'

No. COLXIII, 364. *River, with mountains.*

13½ by 23½. Water colour.

No. COLXIII, 365. *Blenheim, Oxford.*

14½ by 23. Water-colour. Study for "England and Wales" subject, engraved. 1833.

No. COLXIII, 366. *River, with distant mansion; Stags in foreground.*

18 by 23. Water-colour. Perhaps another view of Blenheim.

No. COLXIII, 367. *Grenoble Bridge.*

18½ by 27. Unfinished water-colour.

No. COLXIII, 368. *Grenoble Bridge.*

18½ by 28½. Water-colour. (W. m. 'B. E. & S., 1823.')

No. COLXIII, 370. *A bridge.*

13½ by 20.

No. COLXIII, 371. *Stormy sea and mountains.*

19 by 26½. (W. m. 'J. Whatman, Turkey Mills, 1822.')

No. COLXIII, 372. *Trees on hill beside river.*

19 by 26½. (W. m. 'J. Whatman, Turkey Mills, 1819.')

No. COLXIII, 373. *River and sky.*

19 by 23½. (W. m. 'J. Whatman, Turkey Mills, 1819.')

No. COLXIII, 374. *Boats at sea; Sunrise.*

19 by 26½. (W. m. 'J. Whatman, Turkey Mills, 1822.')

No. COLXIII, 375(a). *Trees beside pond: Evening.*  
(b). *Study of sky.*

23½ by 19. (W. m. 'J. Whatman, Turkey Mills, 1819.')

- No. CCLXIII, 376. *Figures with distant mountains.*  
19 by 26½. (W. m. 'J. Whatman, 1816.')
- No. CCLXIII, 377. *A stormy sea.*  
19 by 26½. (W. m. 'J. Whatman, Turkey Mills, 1822.')
- No. CCLXIII, 378. *Study for picture of "Dover Castle from the sea."*  
19 by 26½. (W. m. 'J. Whatman, Turkey Mills, 1822.')
- No. CCLXIII, 379. *A ship on the rocks.*  
19 by 26½. (W. m. 'J. Whatman, Turkey Mills, 1822.')
- No. CCLXIII, 380. *A ruined castle &c.*  
21 by 28½.
- No. CCLXIII, 381. *Sunset (?)*.  
23 by 28½.
- No. CCLXIII, 382. *Study for picture of "Bamborough Castle" (?)*.  
21 by 29½. (W. m. 'J. Whatman, Turkey Mills, 1825.')
- No. CCLXIX, 57, 58, 59, & 60. *Four Sketches of French Scenery.*  
[427]

STUDIES FOR VIGNETTES: ROGERS'S 'ITALY' AND 'POEMS.'  
ABOUT 1826—1836 (ART. 51-61).

All in water colour; many very slight.

- No. CCLXXX, 143. *Naples.* Rogers's 'Italy.' [201]
- No. CCLXXX, 144. *Italian composition.* Rogers's 'Italy.' [202]
- No. CCLXXX, 145. *Aosta.* Rogers's 'Italy.' [203]
- No. CCLXXX, 146. *Battle of Marengo.* Rogers's 'Italy.' [204]
- No. CCLXXX, 147. *St. Maurice.* Rogers's 'Italy.' [205]
- No. CCLXXX, 148. *Paestum.* Rogers's 'Italy.' [206]
- No. CCLXXX, 149. *Hannibal crossing the Alps.* Rogers's 'Italy.' [207]
- No. CCLXXX, 150. *Isola Bella, Lago Maggiore.* Rogers's 'Italy.' [208]

- No. CCLXXX, 151. *Hannibal crossing the Alps.* Rogers's 'Italy.' [209]
- No. CCLXXX, 152. *Lake of Geneva.* Rogers's 'Italy.' [210]
- No. CCLXXX, 153. *Hospice of St. Bernard.* Rogers's 'Italy.' [211]
- No. CCLXXX, 154. *Martigny.* Rogers's 'Italy.' [212]
- No. CCLXXX, 155. *Tell's Chapel, Lake of Lucerne.* Rogers's 'Italy.' [213]
- No. CCLXXX, 156. *Florence.* Rogers's 'Italy.' [214]
- No. CCLXXX, 157. *Lake of Como.* Rogers's 'Italy.' [215]
- No. CCLXXX, 158. *Rome.* Rogers's 'Italy.' [216]
- No. CCLXXX, 159. *Verona: Moonlight.* Rogers's 'Italy.' [217]
- No. CCLXXX, 160. *St. Peter's, Rome.* Rogers's 'Italy.' [218]
- No. CCLXXX, 161. *The Campagna.* Rogers's 'Italy.' [219]
- No. CCLXXX, 162. *Garden.* Rogers's 'Poems.' [220]
- No. CCLXXX, 163. *Galileo's villa.* Rogers's 'Italy.' [221]
- No. CCLXXX, 164. *Banditti.* Rogers's 'Italy.' [222]
- No. CCLXXX, 165. *Padua: Moonlight.* Rogers's 'Italy.' [223]
- No. CCLXXX, 166. *Tivoli.* Rogers's 'Italy.' [224]
- No. CCLXXX, 167. *Amalfi.* Rogers's 'Italy.' [225]
- No. CCLXXX, 168. *Twilight.* Rogers's 'Poems.' [226]

- No. CCLXXX, 169. *The Native Village.* Rogers's  
'Poems.' [227]
- No. CCLXXX, 170. *St. Anne's Hill (front view).*  
Rogers's 'Poems.' [228]
- No. CCLXXX, 171. *St. Anne's Hill (in the garden).*  
Rogers's 'Poems.' [229]
- No. CCLXXX, 172. *Tornarq.* Rogers's 'Poems.'  
[230]
- No. CCLXXX, 173. *Gipsies.* Rogers's 'Poems.' [231]
- No. CCLXXX, 174. *The old oak in Life.* Rogers's  
'Poems.' [232]
- No. CCLXXX, 175. *The old oak in Death.* Rogers's  
'Poems.' [233]
- No. CCLXXX, 176. *Greenwich Hospital.* Rogers's  
'Poems.' [234]
- No. CCLXXX, 177. *The Water Gate of the Tower.*  
Rogers's 'Poems.' [235]
- No. CCLXXX, 178. "*The Boy of Egremont.*" Rogers's  
'Poems.' [236]
- No. CCLXXX, 179. *Bolton Abbey.* Rogers's 'Poems.'  
[237]
- No. CCLXXX, 180. *St. Hubert's Isle, Derwentwater.*  
Rogers's 'Poems.' [238]
- No. CCLXXX, 181. *Lodore.* Rogers's 'Poems.' [239]
- No. CCLXXX, 182. *Loch Lomond.* Rogers's 'Poems.'  
[240]
- No. CCLXXX, 183. *Jacqueline's cottage.* Rogers's  
'Poems.' [241]
- No. CCLXXX, 184. *The Alps at daybreak.* Rogers's  
'Poems.' [242]
- No. CCLXXX, 185. *Falls at Vallombré.* Rogers's  
'Poems.' [243]

- No. CCLXXX, 186. *St. Julianne's Well.* Rogers's  
'Poems.' [244]
- No. CCLXXX, 187. *The captive.* Rogers's 'Poems.'  
[245]
- No. CCLXXX, 188. *Columbus at La Rabida.* Rogers's  
'Poems.' [246]
- No. CCLXXX, 189. *Departure of Columbus.* Rogers's  
'Poems.' [247]
- No. CCLXXX, 190. *Dawn on the last day of the  
voyage.* Rogers's 'Poems.'  
[248]
- No. CCLXXX, 191. *Landing in America.* Rogers's  
'Poems.' [249]
- No. CCLXXX, 192. *Cortez and Pizarro.* Rogers's  
'Poems.' [250]
- No. CCLXXX, 193. *The Ducal Palace, Venice.* Rogers's  
'Italy.' [391]
- No. CCLXXX, 194. *Columbus landing (?)* Rogers's  
'Italy.' [392]
- No. CCLXXX, 195. *The Simoon.* Rogers's 'Poems.'  
[393]
- No. CCLXXX, 196. *The Rialto, Venice.* Rogers's  
'Poems.' [394]
- No. CCLXXX, 197. *The Vision.* Rogers's 'Poems.'  
Water-colour. [395]
- No. CCLXXX, 198. *Going to school.* Rogers's 'Poems.'  
Water-colour. [396]
- No. CCLXXX, 199. *Datur Hora Quiet.* Rogers's  
Water-colour. 'Poems.' [397]
- No. CCLXXX, 200. *The English fair.* Rogers's  
Water-colour. 'Poems.' [398]
- No. CCLXXX, 201. *The English manor house.*  
Water-colour. Rogers's 'Poems' [399]

No. **CCLXXX**, 202. *The Evil Spirit*. Rogers's 'Poems.'  
Water-colour. [400]

No. **CCLXXX**, 203-204. *Two studies for "Apparitions at Sunset."* (No. 197.)  
Water-colour. Rogers's 'Poems.' [577]

No. **CCLXXX**, 205. *Bonneville, St. Michael*. Rogers's  
Water-colour. 'Poems.' [578a]

No. **CCLXXX**, 206. *Distant blue mountains, with foreground bridge*. [578b]  
Water-colour.

No. **CCLXXX**, 207. *Chamounix*. Rogers's 'Poems.'  
Water-colour. [579a]

No. **CCLXXX**, 208. *Lucerne*. Rogers's 'Poems.'  
Water-colour. [579b]

No. **CCLXXX**, 209. *Black boat*. Rogers's 'Poems.'  
Water-colour. [724]

'FIRE AT SEA' SKETCH BOOK. ABOUT 1834 (AET. 59).

Size of page, 5½ by 9.

No. **CCLXXXII**, 3. *Ship on fire*. [616a]  
Water-colour.

No. **CCLXXXII**, 4. *Ship on fire*. [616b]  
Water-colour.

No. **CCLXXXII**, 5. *Ship on fire*. [616c]  
Water-colour.

WATER COLOUR SKETCHES CONNECTED WITH THE MEUSE-MOSELLE-RHINE TOUR, AND OTHERS. ABOUT 1834 (AET. 59).]

Nearly all on gray paper; body colour freely used.

No. **CCXCII**, 1. *Cochem, on the Moselle* (?). [711]  
About 5½ by 7½.

No. **CCXCII**, 2. *Alken, on the Moselle* (?). [728]  
About 5½ by 7½.



- No. CCXCII, 3. *Cochem, on the Moselle (?)*. [729]  
About 5½ by 7½.
- No. CCXCII, 4. *Castle on rock*. [700c]  
About 5½ by 7½.
- No. CCXCII, 5. *Castle on rock*. [716]  
About 5½ by 7½.
- No. CCXCII, 6. *Mountains, with castle*. [717]  
About 5½ by 7½.
- No. CCXCII, 7. *Castle on rock*. [737]  
About 5½ by 7½.
- No. CCXCII, 8. *Schloss Eltz, on the Moselle*. [745]  
About 5½ by 7½.
- No. CCXCII, 9. *River scene: probably on the Moselle*. [747]  
About 5½ by 7½.
- No. CCXCII, 10. *Castle on mountain*. [752]  
About 5½ by 7½.
- No. CCXCII, 11. *Castle on mountain*. [753]  
About 5½ by 7½.
- No. CCXCII, 66. *View of Spa (?)*.  
About 5½ by 9. Blue paper. See sketch, COLXXXVII, 24a.
- No. CCXCII, 67. *The Crimson Fortress*.  
About 5½ by 9. Grey paper.
- No. CCXCII, 68. *River Scene, with town and fortress*.  
5½ by 7½. Grey paper.
- No. CCXCII, 73. *Rhine (?)*. [176]  
About 5½ by 7½. Buff paper.
- No. CCXCII, 74. *City, with port (? Moselle or Meuse)*. [429a]  
About 5½ by 7½. Grey paper.
- No. CCXCII, 75. *Sunset (? Moselle or Meuse)*. [429b]  
About 5½ by 7½. Grey paper.
- No. CCXCII, 76. *Blue hills*. [628b]  
About 5½ by 7½. Grey paper.

- No. CCXCII, 77. *A winding river.* [751]  
About 5½ by 7½. Buff paper.

'VAL D'AOSTA' SKETCH BOOK. ABOUT 1836 (AET. 61).

(W. m., 'J. Jellyman, 1928.') Size of page, 4½ by 7½.

- No. CCXCIII, 48. *Lausanne, from the north.* [439c]  
No. CCXCIII, 49. *Lausanne, from the east.* [439d]  
No. CCXCIII, 56. *Geneva, from the west.* [439f]  
No. CCXCIII, 57. *Junction of Rhone and Arve.* [439a]  
No. CCXCIII, 61. *Geneva, from the west.* [439e]  
No. CCXCIII, 75. *Boats on "Lake of Geneva."* [439b]  
No. CCXCIII, 92. *Fort Bard.* [407g]

DRESDEN SKETCH BOOK. ABOUT 1837-41 (AET. 62-66).

Size of page, 6½ by 3½.

- No. CCCVI, 33. *River scene.*  
No. CCCVII, 9. *The Catholic church of the Court of  
Dresden, and bridge.* [606]

ROLL SKETCH BOOK OF VENICE. ABOUT 1839 (AET. 64).

(W. m., 'J. Whatman, 1834.') Size of page, 8½ by 12½.

- No. CCCXV, 4. *Entrance Grand Canal.* [60]  
No. CCCXV, 5. *Steps of Salute.* [61]  
? Sketch for oil picture, exh. R.A. 1835, and now in Met. Mus.,  
New York.  
No. CCCXV, 6. *The Grand Canal, looking back to the  
Salute.* [62]  
No. CCCXV, 7. *The Casa Grimani on the Grand  
Canal.* [63]  
No. CCCXV, 8. *Grand Canal; sunset.* [64]

- No. CCCXV, 9. *Venetian fishing boat.* [65]  
 No. CCCXV, 10. *Venice suburb ; moonlight.* [66]  
 No. CCCXV, 11. *The Giudecca.* [67]  
 No. CCCXV, 12. *The Giudecca, from the Lagoons.* [68]  
 No. CCCXV, 13. *The Giudecca, looking out to Fusina.* [69]  
 (Described by Mr. Ruskin as the original sketch of the oil painting "San Benedetto, looking towards Fusina." Exh. R.A. 1843—now No. 534.)  
 No. CCCXV, 14. *The Dogana and the Salute.* [640]  
 No. CCCXV, 15. *The Salute.* [644]  
 No. CCCXV, 16. *The Grand Canal.* [649]  
 No. CCCXV, 17. *Grand Canal and the Salute.* [668]

VENICE : MISCELLANEOUS. ABOUT 1837–41 (AET. 64).

These drawings, mostly in water-colour, appear to have been executed between about 1837 and 1841.

(a) White paper.

- No. CCCXVI, 16. *The Approach to Venice : Sunset.*  
 About 9 by 12½. [51]  
 No. CCCXVI, 17. *The Ducal Palace and Riva degli Schiavoni, from the water.* [52]  
 About 9½ by 12.  
 No. CCCXVI, 18. *Riva degli Schiavoni, from channel to the Lido.* [53]  
 About 9¾ by 12.  
 No. CCCXVI, 19. *Venice from the Canale della Grazia, S. Giorgio Maggiore.* [54]  
 About 9½ by 12.  
 No. CCCXVI, 20. *Shipping on the Riva degli Schiavoni.* [55]  
 About 9⅞ by 12.  
 No. CCCXVI, 21. *Riva degli Schiavoni, from near the Public Gardens.* [56]  
 About 9½ by 12. On back is written by Turner—'Beppo Club.' (W. m., 'C. Ansell, 1828.')

- No. CCCXVI, 22. *Riva degli Schiavoni.* [57]  
About  $9\frac{2}{8}$  by 12.
- No. CCCXVI, 23. *Bridge on the Riva degli Schiavoni.* [58]  
About  $9\frac{2}{8}$  by 12.
- No. CCCXVI, 24. *San Giorgio Maggiore.* [59]  
About  $2\frac{2}{8}$  by 12.
- No. CCCXVI, 25. *Venice from Fusina.* [70]  
About  $9\frac{1}{2}$  by 12. (W. m., 'C. Ansell. 1828.')
- No. CCCXVI, 26. *Mouth of Grand Canal.* [355]  
About  $9\frac{1}{2}$  by 12.
- No. CCCXVI, 27. *The Arsenal.* [371]  
About  $9\frac{1}{8}$  by  $12\frac{1}{8}$ . On back, pencil sketch of carts, horses, and figures.
- No. CCCXVI, 28. *San Giorgio Maggiore.* [586a]  
 $7\frac{2}{8}$  by  $11\frac{1}{8}$ .
- No. CCCXVI, 29. *Santa Maria della Salute.* [586b]  
 $7\frac{2}{8}$  by 11.
- No. CCCXVI, 30. *Bridge on the Riva degli Schiavoni.* [587a]  
 $9\frac{2}{8}$  by 12.
- No. CCCXVI, 31. *Lagoon behind S. Giorgio and the Cantieri.* [587b]  
 $9\frac{2}{8}$  by 12.
- No. CCCXVI, 32. *Grand Canal.* [647]  
9 by 12.
- No. CCCXVI, 33. *The Dogana and the Salute.* [659]  
 $9\frac{1}{8}$  by  $12\frac{1}{8}$ . (W. m., 'C. Ansell. 1828.')
- No. CCCXVI, 34. *Ducal Palace.* [694]  
About  $9\frac{1}{2}$  by 12.
- No. CCCXVI, 35. *St. Mark's and Ducal Palace.* [785]  
 $9\frac{3}{4}$  by 12.
- No. CCCXVI, 36. *Venice.* [837]  
About  $8\frac{3}{8}$  by  $12\frac{1}{8}$ . Perhaps sketch for "St. Mark's Place" or "Juliet and her Nurse," an oil picture exh. R.A. 1836.

No. CCCXVI, 37. *Grand Canal and the Salute.* [842]  
About  $9\frac{1}{4}$  by 12.

No. CCCXVI, 38. *Grand Canal and Campanile.* [843]  
About  $9\frac{1}{4}$  by 12.

No. CCCXVI, 39. *Moonlight.* [847]  
 $9\frac{1}{4}$  by 12.

(b) Grey paper.

No. CCCVII. 9. *The Catholic Church of the Court of  
Dresden, and bridge.* [606]  
 $6\frac{1}{2}$  by  $3\frac{1}{2}$ .

9 (a). (Reverse.) *The Catholic Church  
of the Court of Dresden from the  
other side of the river.* [606]

$6\frac{1}{2}$  by  $3\frac{1}{2}$ .

No. CCCXVII, 12. *Sunset on the sea.* [574b]  
Water-colour. About  $7\frac{1}{2}$  by 11.

No. CCCXVII, 19. *South side of St. Mark's.* [291]  
Water-colour.  $11\frac{1}{4}$  by  $7\frac{1}{4}$ .

No. CCCXVII, 20. *Ducal Palace and Campanile.*  
Water-colour.  $7\frac{1}{4}$  by  $11\frac{1}{8}$ . [292]

No. CCCXVII, 21. *Boats on the Giudecca.* [293]  
Water-colour. About  $7\frac{1}{2}$  by 11.

No. CCCXVII 22. *S. Giorgio, from the Dogana.* [294]  
Water-colour. About  $7\frac{1}{2}$  by 11.

No. CCCXVII, 23. *Steps of the Salute, with the Dogana.*  
Water-colour. About  $7\frac{1}{2}$  by 11. [295]

No. CCCXVII, 24. *The Salute and Campanile.* [351]  
Water-colour. About  $7\frac{1}{2}$  by 11.

No. CCCXVII, 25. *The Grand Canal.* [352]  
Water-colour. About  $7\frac{1}{2}$  by 11.

No. CCCXVII, 26. *The Rialto.* [353]  
Water-colour. About  $8\frac{1}{2}$  by  $11\frac{1}{2}$ .

No. CCCXVII, 27. *Casa Grimani and Rialto.* [354]  
Water-colour. About  $7\frac{1}{2}$  by 11.

No. CCCXVII, 28. *The Grand Canal (above the Rialto).* [356]  
Water-colour. About  $7\frac{1}{2}$  by 11.

No. CCCXVII, 29. *Cross-Canal, near the Arsenal.* [357]  
Water-colour. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .

No. CCCXVII, 30. *On the Cross-Canal, between Bridge of Sighs and Rialto.* [358]  
Water-colour. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .

No. CCCXVII, 31. *On the Cross-Canal, between Bridge of Sighs and Rialto.* [359]  
Water-colour. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .

No. CCCXVII, 32. *Church of San Stefano.* [360]  
Water-colour.  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .

FRIBOURG, LAUSANNE, AND GENEVA SKETCH BOOK. ABOUT 1841  
(AET. 66).

(W. m., 'J. Whatman, Turkey Mill, 1841.') Size of page, 9 by  $11\frac{1}{2}$ .  
It is doubtful whether the drawings below belong to this book.

No. CCCXXXII, 11. *Fort l'Ecluse, from old Walls of Geneva.* [42]  
Water-colour.

No. CCCXXXII, 13. *Castle of Chillon: Lake of Geneva.* [642]  
Water-colour.

No. CCCXXXII, 14. *Sunset on a lake.* [655]  
Water-colour.

No. CCCXXXII, 15. *Italian Riviera (?)*. [653]  
Water-colour.

No. CCCXXXII, 16. *A mountain town.* [663]  
Water-colour.

No. CCCXXXII, 17. *Lake scene.* [693]  
Water-colour.

No. CCCXXXII, 18. *Geneva (?)*. [691]  
Water-colour.

No. CCCXXXII, 19. *Swiss scene.* [845]  
Water-colour.

No. CCCXXXII, 20. *Geneva.* [826]  
Water-colour.

No. CCCXXXII, 21. *Vevay.* [46]  
Water-colour.

No. CCCXXXII, 23. *Martigny and Château.* [81]  
Water-colour.

No. CCCXXXII, 24. *Lake of Lucerne, from Kussnacht.* [43]  
Written over distant church—'Megen.'

No. CCCXXXII, 25. *Bellinzona, from the road to Locarno.* [84]

Water colour. On back—'Bellinzona: No. 12,' and 'Mr. Munro.' (This subject was realized for Mr. Munro in 1842 or 1843.)

No. CCCXXXII, 26. *Mont Pilatus, from Kussnacht.* [290]  
Water-colour.

No. CCCXXXII, 27. *Bellinzona.* [453]  
Water-colour.

No. CCCXXXII, 28. *Fluelen. (Head of Lake of Lucerne.)* [584a]

Water-colour. (Note.—In Mr. Ruskin's description of this drawing, written about 1857, he speaks of "the violet colour" on the great cliff on the left ('R. on P.,' p. 238); this has now disappeared).

No. CCCXXXII, 29. *Lake of Lucerne, looking from Kussnacht towards the Bernese Alps; Mont Pilatus on the right, dark against the sunset.* [584b]  
Water-colour

No. CCCXXXII, 30. *Lake of Annecy.* [585b]  
Water-colour.

No. CCCXXXII, 31. *Sunset, Lake of Lucerne.* [588a]  
Water-colour.

No. CCCXXXII, 32. *Morning on the Lake of Lucerne.* [589a]  
Water-colour.

No. CCCXXXII, 33. *A hill town : moonlight.* [786]  
Water-colour.

No. CCCXXXII, 34. *Mont Pilatus.* [848]  
Water-colour.

LAUSANNE SKETCH BOOK. ABOUT 1841 (AET. 66).

Size of page,  $9\frac{3}{4}$  by 13.

No. CCCXXXIV, 3. *Lausanne, looking east.* [91]  
Water-colour.

No. CCCXXXIV, 4. *Lausanne, from the Terrace.* [92]  
Water-colour.

No. CCCXXXIV, 5. *Lausanne.* [660]  
Water-colour.

No. CCCXXXIV, 6. *Lausanne.* [680]  
Water-colour.

No. CCCXXXIV, 7. *Lausanne.* [836]  
Water-colour.

No. CCCXXXIV, 8. *Lausanne.* [827]  
Water-colour.

No. CCCXXXIV, 9. *Lausanne.* [44]  
Water-colour. On back a slight colour sketch.

No. CCCXXXIV, 10. *Lake Geneva and Dent d'Oche*  
*from Lausanne.* [95]  
Water-colour.

No. CCCXXXIV, 11. *Berne, with river Aar.* [686]  
Water-colour.

No. CCCXXXIV, 12. *Water-colour.* [661]

No. CCCXXXIV, 13. *Water-colour.* [835]

No. CCCXXXIV, 14. *Lake, with mountains.* [833]  
Water-colour.

No. CCCXXXIV, 15. *Alpine scene.* [828]  
Water-colour.



## FREIBURG SKETCH BOOK. ABOUT 1841 (ÆT. 66).

Size of page,  $9\frac{3}{8}$  by  $13\frac{3}{8}$ .

- No. CCCXXXV, 17. *Freiburg.* [454]  
Pencil and red ink.
- No. CCCXXXV, 18. *Freiburg.* [455]  
Pencil and red ink.
- No. CCCXXXV, 19. *Freiburg.* [695]  
Water-colour.
- No. CCCXXXV, 20. *Freiburg.* [846]  
Water-colour.
- No. CCCXXXV, 21. *Freiburg.* [832]  
Water-colour.
- No. CCCXXXV, 22. *Freiburg.* [50]  
Water-colour.
- No. CCCXXXV, 25. *Alpine fortress and torrent.* [77]  
Water-colour.
- No. CCCXXXV, 26. *Lausanne: Cathedral and bridge.*  
Water-colour. [777]
- No. CCCXXXV, 27. *Lausanne.* [783]  
Water-colour. On back, rough pencil sketch.

## BELLINZONA SKETCH BOOK. ABOUT 1841 (ÆT. 66).

(W. m., 'J. Whatman. Turkey Mill, 1839.') Size of page,  
 $8\frac{1}{8}$  by  $12\frac{7}{8}$ .

- No. CCCXXXVI, 12. *Pass of Faïdo.* [678]  
Water-colour. This and the following probably belong to the  
above book.
- No. CCCXXXVI, 13. *Bridge, near Bellinzona.* [851,  
Water-colour. as "Bridge Moselle (?)."]
- No. CCCXXXVI, 14. *View from Castle of Bellinzona.*  
Water-colour. [765]

- No. CCCXXXVI, 15. *View of Bellinzona, from the South.* [764]  
Water-colour.
- No. CCCXXXVI, 16. *View of Bellinzona. [784, as Convent of St. Marie del Sasso, near Locarno, Lago Maggiore.]*  
Water-colour.
- No. CCCXXXVI, 17. *Bridge: Alpine Pass.* [72]  
Water-colour.
- No. CCCXXXVI, 18. *River scene, with château.* [78]  
Water-colour.
- No. CCCXXXVI, 19. *Alpine scene, village and bridge.* [80]  
Water-colour.

## BELLINZONA SION SKETCH BOOK.

- No. CCCXXXVII, 28. *Lago Maggiore, from near Magadino.* [93]  
8½ by 10½.
- No. CCCXXXVII, 29. *Mountains of Bellinzona, from near Magadino.* [94]  
8½ by 10½.

## MOUNTAIN FORTRESS SKETCH BOOK. ABOUT 1841 (ÆT. 66).

(W. m., 'J. Whatman. Turkey Mill, 1839.') Size of page, 9 by 12½.

- No. CCCXXXIX, 1. *"Frankenstein." [648, as "Castle in the Val d'Aosta."]*  
Water-colour.
- No. CCCXXXIX, 2. *An Alpine (?) castle.* [645]  
Water-colour.

## GRENOBLE ? SKETCH BOOK. ABOUT 1841 (ÆT. 66).

(W. m., 'B. Turner.') Size of page, 8½ by 10½.

- No. CCCXL, 1. *Swiss scene.* [685]  
Water-colour.
- No. CCCXL, 2. *Ruined castle on rock. [446, as "Drachenfels."]*  
Water-colour.
- No. CCCXL, 3. *Grenoble (?).* [447]  
Water-colour.

MISCELLANEOUS: BLACK AND WHITE. ABOUT 1830-1841  
(AET. 55-65).

On Brown Paper.

No. CCCXLII, 87. *Villeneuve, looking from Chillon  
towards Vevay.* [582a]

Pencil and white chalk. About 9 by 12½.

No. CCCXLII, 88. *Gallery on the Splügen.* [582b]

Pencil and white chalk. About 5½ by 8½.

No. CCCXLII, 89. *Vevay, looking across the lake to  
Meillerie.* [582c]

Pencil and white chalk. About 9 by 12.

On White Paper.

No. CCCXLIV, 424. *Sketches of boats.* [533a]

Pencil and wash. About 5½ by 7½.

No. CCCXLIV, 428. *Study for one of the Bible  
Illustrations.*

Pencil. 11½ by 22.

No. CCCXLIV, 429. *Study for one of the Bible  
Illustrations.*

Pencil. 11½ by 22.

RHEINFELDEN SKETCH BOOK. 1844 (AET. 69).

(W. m., 'J. Whatman, 1844.') Size of page, 9 by 12¾.

No. CCCXLIX, 13. *Baden, looking south.* [83]

Water-colour.

No. CCCXLIX, 14. *Baden, looking north.* [85]

Water-colour.

No. CCCXLIX, 15. *Rheinfelden.* [86]

Water-colour.

No. CCCXLIX, 16. *Rheinfelden.* [87]

Water-colour.

- No. CCCXLIX, 17. *Rheinfelden.* [88]  
Water-colour.
- No. CCCXLIX, 18. *Rheinfelden.* [89]  
Water-colour.
- No. CCCXLIX, 19. *Rheinfelden.* [90]  
Water-colour.
- No. CCCXLIX, 20. *On the Rhine.* [281]  
Water-colour.
- No. CCCXLIX, 21. *Fortress and torrent.* [79]  
Water-colour.
- No. CCCXLIX, 22. *Village and castle on Rhine.* [82]  
Water-colour.
- No. CCCXLIX, 23. *Fortress.* [844]  
Water-colour.
- No. CCCXLIX, 24. *Castle near Meran.* [48]  
Water-colour.

The following may also have belonged to this book—

- No. CCCXLIX, 26. *Castle on hill beside river.* [9,  
Water-colour. as “*On the Rhine.*”]
- No. CCCXLIX, 27. *Castle on hill beside river.* [10  
Water-colour. as “*On the Rhine.*”]

#### HEIDELBERG SKETCH BOOK. 1844 (AET. 69).

(W. m., ‘J. Whatman. 1844.’) Size of page, 9 by 12 $\frac{1}{2}$ .

- No. CCCLII, 8. *Heidelberg.* [282]  
Water-colour.
- No. CCCLII, 9. *Heidelberg.* [283]  
Water-colour.
- No. CCCLII, 10. *Heidelberg.* [284]  
Water-colour.
- No. CCCLII, 11. *Heidelberg.* [Oxford 248–33. Ruskin’s  
Water-colour. ‘First Hundred,’ No. 11a.]

- No. CCCLII, 12. *Heidelberg*.  
Water-colour.
- No. CCCLII, 13. *Heidelberg*. [*Ruskin's* 'First  
Water-colour. Hundred, No. 12.]
- No. CCCLII, 17. *Freiburg* (?). [49]  
Water-colour.
- No. CCCLII, 18. *Heidelberg*. [667]  
Water-colour.
- No. CCCLII, 19. *Coblentz*. [656]  
Water-colour.

THE WHALERS SKETCH BOOK. 1844-45 (AET. 69-70).

- No. CCCLIII, 21. *Tunny Fishing, Mediterranean*.  
Coloured chalks on grey. [744]

EU AND TRÉPORT SKETCH BOOK. 1845 (AET. 70).

(W. m., 'J. Whatman. 1844.') Size of page,  $9\frac{1}{8}$  by 12 $\frac{1}{2}$ .

- No. CCCLIX, 15. *Eu, with Louis Philippe's Château*.  
Water colour. [665]
- No. CCCLIX, 16. *Eu Cathedral*. [277]  
Water-colour.
- No. CCCLIX, 17. *Treport*. [276]  
Water-colour.
- No. CCCLIX, 18. ? (*Green and blues*). [662]  
Water-colour.
- No. CCCLIX, 19. *Lake Morat, Switzerland* (?). [664]  
Water-colour.
- No. CCCLIX, 20. *Castle Morat* (?). [677]  
Water-colour.
- No. CCCLIX, 21. *Castle Morat* (?). [683]  
Water-colour.
- No. CCCLIX, 22. ? [676]  
Water-colour.

No. CCCLIX, 23. 1

[672]

Water-colour.

MISCELLANEOUS: COLOUR. AFTER ABOUT 1830.

(a) Small.

No. CCCLXIV, 274. *Lausanne, looking over Lake of Geneva.* [41]Water-colour. About  $8\frac{1}{2}$  by  $12\frac{1}{2}$ No. CCCLXIV, 275. *The Rigi, from Lucerne.* [45]Water-colour. 9 by  $11\frac{1}{2}$ . Study for the "Red Rigi."No. CCCLXIV, 276. *The Allée Blanche, looking to the Col de la Seigne.* [47]Water-colour.  $9\frac{1}{8}$  by  $11\frac{1}{2}$ .No. CCCLXIV, 277. *Approach to the Splügen Pass.* [75]Water-colour. Sketch for drawing made for Mr. Munro. About  $9\frac{1}{8}$  by 12.No. CCCLXIV, 278. *Alpine Pass, with cascade and rainbow.* [76]Water-colour.  $8\frac{1}{2}$  by  $11\frac{1}{2}$ .No. CCCLXIV, 279. *The Rigi at dawn.* [96]Water-colour. Study for the "Blue Rigi." On back—'J. A. Munro, Esq. 31.' 9 by  $12\frac{1}{2}$ .No. CCCLXIV, 280. *Arth, from the Lake of Zug.* [97]Water-colour. On back, in pencil—'Art—Lake of Zug, No. 9'; also 'X 810,' and 'Mr. Munro.' Subject painted for Mr. Munro. 9 by  $11\frac{1}{2}$ .No. CCCLXIV, 281. *Goldau: Lake of Zug in distance.* [98]Water-colour. 9 by  $11\frac{1}{2}$ . On back, in pencil: 'Goldau—Rigi, and Lake of Zug. No. 7'; also 'X05.' Subject painted for Mr. Ruskin in 1843.No. CCCLXIV, 282. *Fluelen, Lake of Lucerne.* [99]Water-colour.  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . Reverse: Pencil sketch of lake and boats, with colour indications written over parts, such as 'Red

Haze,' 'Dark,' 'Yellow,' 'Cold,' &c. ; also 'Lucerne' and 'Munro' ; also 'Mr M.' Subject painted for Mr. Munro about 1845.

No. CCCLXIV, 283. *Pass of the St. Gothard: First bridge above Altdorf.* [100]

Water-colour.  $9\frac{1}{4}$  by  $11\frac{1}{8}$ . On back: 'Altorf'; also a name (? John Ruskin) which has since been rubbed out. Subject painted for Mr. Ruskin in 1845.

No. CCCLXIV, 284. *Coblenz.* [278]

Water-colour. About  $9\frac{1}{4}$  by  $13\frac{1}{4}$ .

No. CCCLXIV, 285. *Ehrenbreitstein.* [279]

Water-colour.  $9\frac{1}{8}$  by  $11\frac{7}{8}$ .

No. CCCLXIV, 286. *Bridge on the Moselle, Coblenz.* [280]

Water-colour.  $9\frac{3}{8}$  by  $11\frac{3}{8}$ . On back, in pencil: 'J. Ruskin, Jun., Esqre.' Subject realized for Mr. Ruskin in 1842. See 'Elements of Drawing.' (W. m., 'J. Whatman. Turkey Mill. 1822').

No. CCCLXIV, 287. *Schaffhausen.* [285]

Water-colour, with red pen lines.  $9\frac{3}{8}$  by  $11\frac{1}{4}$ .

No. CCCLXIV, 288. *Constance.* [286]

Water-colour. About  $9\frac{1}{4}$  by 12. Realized about 1842.

No. CCCLXIV, 289. *Zürich.* [287]

Water-colour.  $9\frac{1}{8}$  by  $12\frac{1}{4}$ . On back, in pencil: 'Windus. Zürich,' and '38.' Realized for Mr. Windus about 1845.

No. CCCLXIV, 290. *Lucerne.* [288]

Water-colour.  $9\frac{3}{8}$  by  $12\frac{1}{8}$ . On back: 'J. Ruskin, Junr, Esqre., and '17.' Realized for Mr. Ruskin about 1842.

No. CCCLXIV, 291. *Zürich.* [289]

Water-colour.  $9\frac{3}{8}$  by  $11\frac{1}{8}$ . On back: 'J. A. Munro, Esqre.,' and '16.' Realized for Mr. Munro about 1842.

No. CCCLXIV, 292. *Steamer at sea.* [361]

Colour on grey. About  $7\frac{1}{4}$  by  $10\frac{1}{4}$ .

- No. CCCLXIV, 293. *Seaside fort with towers.* [362]  
 Colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{4}$ . Perhaps in North Italy, near Venice.
- No. CCCLXIV, 294. *Tours.* [363]  
 Body colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .
- No. CCCLXIV, 295. *Meran.* [364]  
 Body colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .
- No. CCCLXIV, 296. *Metz.* [365]  
 Body colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .
- No. CCCLXIV, 297. *Castle at Botzen.* [366]  
 Body colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .
- No. CCCLXIV, 298. *Marketsch Castle and Tower of*  
 Body colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ . *Botzen.* [367]
- No. CCCLXIV, 299. *Runkelstein Castle, near Botzen.*  
 Body colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ . [368]
- No. CCCLXIV, 300. *Fortress.* [369]  
 Body colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .
- No. CCCLXIV, 301. *Fortress.* [370]  
 Body colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .
- No. CCCLXIV, 302. *Fishing boats and fish at sunset.*  
 Water-colour. About  $9\frac{1}{2}$  by  $7\frac{1}{2}$ . [372]
- No. CCCLXIV, 303. *Fortress: Evening.* [436]  
 Water-colour. About  $9\frac{1}{2}$  by 12.
- No. CCCLXIV, 304. *Lausanne, in rosy sunset.* [437]  
 Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV, 305. *On the Rhine.* [452]  
 Body colour on brown.  $5\frac{1}{2}$  by  $8\frac{1}{2}$ .
- No. CCCLXIV, 306. *Breaking wave on beach.* [574a]  
 Body colour on blue. About  $7\frac{1}{2}$  by 11.



No. CCCLXIV, 307. *Coasting vessels.* [574c]

Body colour on blue. About  $7\frac{1}{2}$  by 11.

No. CCCLXIV, 308. *Coblenz, with bridge over the Moselle.* [583a]

Water-colour.  $9\frac{1}{2}$  by 12. (W. m., 'C. Ansell. 1828.')

No. CCCLXIV, 309. *Coblenz, with bridge of boats over the Rhine.* [583b]

Water-colour.  $9\frac{1}{8}$  by  $11\frac{1}{2}$ .

No. CCCLXIV, 310. *Landeck (Tyrol).* [585a]

Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . (W. m., 'J. Whatman. 1816.')

No. CCCLXIV, 311. *Night, Zurich.* [588b]

Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . (W. m., 'C. Ansell. 1828.')

No. CCCLXIV, 312. *Morning on the Lake of Lucerne.*

Water-colour.  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . [588b]

No. CCCLXIV, 313. *Morning on the Lake of Lucerne.*

Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . [589c]

No. CCCLXIV, 314. *The Carrara Mountains, from Sarzana.* [620b]

Colour on brown. About  $5\frac{1}{8}$  by  $7\frac{1}{2}$ .

No. CCCLXIV, 315. *Sion. Rhone Valley.* [639]

Water-colour.  $10\frac{1}{2}$  by  $10\frac{1}{2}$ .

No. CCCLXIV, 316. *River and bridge. ? Ratisbon.*

Water-colour.  $9\frac{1}{8}$  by  $12\frac{1}{8}$ . [641]

No. CCCLXIV, 317. *The Great St. Bernard.* [643]

Water-colour. 10 by 11.

No. CCCLXIV, 318. *Fort Bard, Val d'Aosta (?)*

Water-colour.  $7\frac{1}{8}$  by 11. [646]

No. CCCLXIV, 319. *Ehrenbreitstein.* [650]

Water-colour. About  $9\frac{1}{8}$  by 12. (W. m., 'J. Whatman, Turkey Mill. 1842.')

No. CCCLXIV, 320. *Lucerne.* [651]

Water-colour.  $9\frac{1}{8}$  by 13.

- No. CCCLXIV, 321. *Valley of the Rhone near Sion.*  
Water-colour.  $9\frac{1}{8}$  by  $11\frac{7}{8}$ . [652]
- No. CCCLXIV, 322. *Lake scene.* [654]  
Water-colour.  $8\frac{1}{8}$  by  $10\frac{1}{8}$ .
- No. CCCLXIV, 323. *A mountain lake.* [657]  
Water-colour.  $9\frac{1}{2}$  by  $11\frac{7}{8}$ .
- No. CCCLXIV, 324. *Lucerne: Evening.* [658]  
Water-colour.  $9\frac{1}{8}$  by  $12\frac{7}{8}$ .
- No. CCCLXIV, 325. *Heidelberg.* [666]  
Water-colour.  $9\frac{1}{8}$  by  $11\frac{7}{8}$ .
- No. CCCLXIV, 326. *Pallanza, Lago Maggiore.* [669]  
Water-colour.  $9\frac{1}{8}$  by 12.
- No. CCCLXIV, 327. *Lake of Lucerne.* [670]  
Water-colour. About  $8\frac{1}{2}$  by  $10\frac{1}{2}$ . Study for the "Blue Rigi."
- No. CCCLXIV, 328. *Ehrenbreitstein.* [671]  
Water-colour. About  $9\frac{1}{8}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV, 329. *A distant city.* [673]  
Water-colour.  $9\frac{1}{2}$  by  $12\frac{1}{2}$ .
- No. CCCLXIV, 330. *The Rigi, from Lucerne.* [674]  
Water-colour. 9 by  $12\frac{1}{2}$ . Study for "The Rigi at Sunrise."
- No. CCCLXIV, 331. *Fluelen, Lake of Lucerne.* [675]  
Water-colour.  $9\frac{1}{8}$  by 12.
- No. CCCLXIV, 332. *A Swiss lake (?).* [679]  
Water-colour.  $9\frac{1}{8}$  by 11.
- No. CCCLXIV, 333. *Martigny.* [681]  
Water-colour.  $9\frac{1}{8}$  by  $11\frac{1}{8}$ .
- No. CCCLXIV, 334. *Lake view, moonlight.* [682]  
Water-colour.  $7\frac{1}{2}$  by  $11\frac{1}{8}$ .
- No. CCCLXIV, 335. *Swiss fortress.* [684]  
Water-colour.  $9\frac{1}{2}$  by  $13\frac{1}{2}$ .

- No. CCCLXIV, 336. *Bridge over Moselle, Coblenz.*  
Water-colour. About  $9\frac{1}{2}$  by  $13\frac{1}{2}$ . [692]
- No. CCCLXIV, 337. *Schaffhausen.* [704, as "*Lucerne.*"]  
Water-colour.  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . On back—'Munro. Schaffhausen. 30.
- No. CCCLXIV, 338. *Lake of Lucerne.* [705]  
Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . On back—'Ruskin, Lucerne.'
- No. CCCLXIV, 339. *Cornfield and rainbow.* [749]  
Colour on brown.  $8\frac{1}{2}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV, 340. *Red sunset on lake.* [767]  
Water-colour.  $9\frac{1}{2}$  by  $13\frac{1}{2}$ .
- No. CCCLXIV, 341. *Lucerne and Mt. Pilatus.* [768]  
Water-colour.  $9\frac{1}{2}$  by 12. (W. m., 'C. Ansell. 1828.')
- No. CCCLXIV, 342. *Lake of Uri, from Brunnen.* [769]  
Water-colour.  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . (W. m., 'J. Whatman. 1816.')
- No. CCCLXIV, 343. *Bellinzona, from the south.* [772]  
Water-colour. 9 by  $11\frac{1}{2}$ .
- No. CCCLXIV, 344. *Lake of Lucerne, from Fluelen.* [773]  
Water-colour. About 9 by  $11\frac{1}{2}$ .
- No. CCCLXIV, 345. *Bellinzona.* [775]  
Water-colour.  $9\frac{1}{2}$  by 12.
- No. CCCLXIV, 346. *Ehrenbreitstein.* [776]  
Water-colour.  $9\frac{1}{2}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV. 347. *A ruined castle near Dieppe.* [779]  
Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . (W. m., '1816.'). In margin some words in pencil, among them 'Dieppe' and 'Oct.' On back, some attempts at poetry about ruins.
- No. CCCLXIV, 348. *Lake of Uri, from Brunnen.* [800]  
Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV, 349. *Study of waves.* [821]  
Colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .

- No. CCCLXIV, 350. *Lausanne (?)*. [824]  
Water-colour.  $9\frac{1}{8}$  by  $14\frac{1}{2}$ .
- No. CCCLXIV, 351. *Alpine Gorge*. [825]  
Water-colour.  $9\frac{1}{8}$  by  $13\frac{1}{2}$ .
- No. CCCLXIV, 352. *Sea-piece*. [829]  
Water-colour. About  $7\frac{1}{8}$  by  $13\frac{1}{2}$ .
- No. CCCLXIV, 353. *Bellinzona*. [830]  
Water-colour. About  $9\frac{1}{2}$  by  $13\frac{1}{2}$ .
- No. CCCLXIV, 354. *Lake of Lucerne, from Brunnen*. [834]  
Water-colour.  $9\frac{1}{8}$  by  $14\frac{1}{2}$ .
- No. CCCLXIV, 355. *Castle and lake*. [838]  
Water-colour. About  $9\frac{1}{2}$  by 12.
- No. CCCLXIV, 356. *Swiss lake*. [839]  
Water-colour.  $9\frac{1}{2}$  by 13.
- No. CCCLXIV, 357. *On the Loire (?)*. [840]  
Water-colour.  $8\frac{1}{8}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV, 358. *Alpine fortress*. [841]  
Water-colour. About  $9\frac{1}{8}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV, 359. *Head of Lake of Lucerne*. [850]  
Water-colour.  $9\frac{1}{2}$  by  $14\frac{1}{2}$ .
- No. CCCLXIV, 360. *On the coast (Folkestone ?)*. [859]  
Water-colour. About  $13\frac{1}{2}$  by  $19\frac{1}{2}$ . (W. m., 'J. Whatman—Turkey Mill. 1833.')
- No. CCCLXIV, 361. *Ravine and tower*. [71]  
Water-colour.  $9\frac{1}{2}$  by 12.
- No. CCCLXIV, 362. *The Via Mala*. [73]  
Water-colour.  $9\frac{1}{8}$  by 12.
- No. CCCLXIV, 363. *Alpine village under precipices*. [74]  
Water-colour. About  $9\frac{1}{8}$  by  $11\frac{1}{2}$ .

No. CCCLXIV, 422. *Sunset, with distant mountains; river in mid-distance.*

4 by 6½. Body-colour on grey. This drawing should be added to Mr. Finberg's inventory.

(b) Large.

No. CCCLXV, 29. *Lake, with distant headland and palaces.*

26½ by 39½. Water-colour, unfinished. (W. m., 'J. Whatman. Turkey Mill. 1824.')

No. CCCLXV, 30. *Rocky coast, with ruined castle.*

22 by 30. Water-colour, unfinished. (W. m., 'B. E. & S. 1827.')

No. CCCLXV, 31. *River Scene (?)*.

22½ by 34. Water-colour beginning. (W. m., 'J. Whatman. Turkey Mill, 1829.')

No. CCCLXV, 32. *Cliffs, with stormy waves.*

16½ by 22½.

No. CCCLXV, 33. *Lake with Mountains.*

22½ by 13½.

No. CCCLXV, 34. *Study for picture of Heidelberg.*

19 by 27. (W. m. 'J. Whatman, 1794.')

No. CCCLXV, 35. *A sea-piece.*

20 by 22½. Water-colour beginning. (W. m., 'J. Whatman. Turkey Mill. 1829.')

#### DOUBTFUL AND OTHER DRAWINGS.

No. CCCLXIX, E. *A barge, seen from above.* [533c]

7½ by 14½. Pencil, with washes of Indian ink, red and yellow.

No. CCCLXX, A. *A ruined abbey.* [808]

Pencil. The title is written on back of drawing; also written in pencil, "2 Day Lot 105." This evidently refers to Rooker's Sale. Lot 105 (2nd day) is described in Squibb's Catalogue as "Six Sketches and Outlines—Chapter House at Margam and Ponty Praed."

No. CCCLXXI, D. *Southampton, from Mr. Dance's.* [789]  
 10½ by 7½. Wash drawing in indigo and Indian ink.

No. CCCLXXII, 45. *Large fire-engine in Coalbrook Dale, Salop.* [526a]

No. CCCLXXII, 46. *Copper work at Swansea.* [526b]

No. CCCLXXII, 47. *Fire-engine, Coalbrook Dale.* [526c]

No. CCCLXXII, 48. *Iron foundry, Maidly Wood, at the top of the hill.* [526d]

No. CCCLXXII, 49. *Largest fire-engine in Coalbrook Dale.* [526e]

No. CCCLXXII, 50. *Mr. Morris's fire-engine, near Glasmount.* [526f]  
 Pen and ink and wash.

No. CCCLXXIV, 9. *Ruins.* [790]  
 7½ by 10½. Described (probably erroneously) as Wingfield Manor.

No. CCCLXXIV, 20. *Ruins.* [794]  
 8 by 11½. Described (probably erroneously) as Wingfield Manor.

No. CCCLXXIV, 23. *Ruins.* [798]  
 7 by 9. Described (probably erroneously) as Wingfield Manor.

No. CCCLXXV, 5. *Ruins of the Savoy Chapel.* [405]  
 8½ by 10½.

No. CCCLXXV, 6. *Study of rocks near Tivoli.* [527]  
 11½ by 18½.

No. CCCLXXV, 7. *View from the Colonnade, St. Peter's, Rome.* [529]  
 15½ by 16½.

No. CCCLXXV, 8. *In the way from Florence to Rome.* [763]  
 9½ by 14½.

No. CCCLXXV, 9. *A convent wall.* [787]  
 7½ by 13.

No. CCCLXXV, 10. *Temple of Vesta, Rome.* [793]  
9½ by 10½.

No. CCCLXXV, 35. *Convent of Valombrosa.*  
18½ by 24. (W. m. 'Ivilledary.')

No. CCCLXXVII, 1. *Sketch in Glasgow.* [460]  
5½ by 8½. cf., Water-colour of this subject, No. 817f, N. G.  
(CCCLXXIX).

No. CCCLXXVIII, 1. *Study of spars of merchant  
brig.* [528]  
17 by 22. Indigo and Indian ink.

No. CCCLXXVIII, 2. *Study of shipping.* [636]  
Indigo and Indian ink.

No. CCCLXXVIII, 4. *Fishing boat aground. Coast  
of Kent.*  
18½ by 22½. Indigo and Indian ink. (W. m., 'J. Whatman,  
1794.')

No. CCCLXXVIII, 5. *Shipping aground.*  
17½ by 23½. Indigo and Indian ink. (W. m. 'J. Whatman,  
1794.')

No. CCCLXXVIII, 9. *Shipping at Dover.* [629]  
13½ by 16½. (W. m. 'J. Whatman, 1794.')

No. CCCLXXIX, 3. *Bowes Castle, near Barnard  
Castle, Yorks.* [731]  
6½ by 8½. Torn in margin.

No. CCCLXXIX, 4. *A winding river.* [735]  
6½ by 9. Torn in parts of margin. On back 'From Penny  
Bridge, L . . . ' Perhaps a copy.

No. CCCLXXIX, 5. *Walsingham Chapel, Norfolk.*  
4½ by 5 on card. Based on pencil sketch CCCLXXVII, 2. [815b]

No. CCCLXXIX, 6. *Saltwood Castle, Kent.* [817a]  
About 3 by 4½ on card. Based on pencil sketch CCCLXXVII, 4.

No. CCCLXXIX, 7. *Chichester Cathedral.* [817b]  
About 3 by 4½ on card.

No. CCCLXXIX, 8. *Netley Abbey.* [817c]

About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 9. *Kidwelly Church, near Caermarthen.* [817d]

About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 3.

No. CCCLXXIX, 10. *Rochester.* [817e]

About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 11. *Sketch in Glasgow.* [817f]

About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 1.

No. CCCLXXIX, 12. *Kirkstall Abbey.* [817g]

About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 18.

No. CCCLXXIX 13. *Windsor.* [817h as "*Lancaster.*"]

About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 5.

No. CCCLXXIX, 14. *Bridge near Buttermere, Cumberland.* [817i]

About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 15. *Stanton Harcourt, near Oxford.* [817j]

About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 16. *Lancaster.* [818a]

$3\frac{1}{8}$  by  $4\frac{1}{8}$  on card.

No. CCCLXXIX, 17. *Raby Castle, Durham.* [818d]

8 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 18. *Folkestone, from the sea.* [818e]

3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 19. *River scene.* [818f]

3 by  $4\frac{1}{4}$  on card, unfinished.

No. CCCLXXIX, 21. *Ruins on hill.* [710, as "*A Ruined Abbey.*" (Early)].

About  $7\frac{1}{4}$  by  $9\frac{3}{4}$ .



- No. CCCLXXX, 12. *Kilchern. Castle (?) Loch Awe.* [861]

About 12½ by 17½. Water colour on sugar loaf paper.

- No. CCCLXXX, 16. *Landscape with trees and cottage : figures and castle upon a road*

18½ by 16½. Black and white chalk on grey paper.  
Dutch school probably.

- No. CCCLXXX, 17. *Ship in storm.*

16½ by 20½. Pencil.  
Probably by Van der Velde.

- No. CCCLXXX, 18. *Triumphal arch, with road and buildings beyond.*

17 by 22½. Water colour.

- No. CCCLXXX, 19. *Italian landscape with figures.*

15½ by 19½. Black and white chalk and stump on blue.  
Perhaps by Richard Wilson.

- No. CCCLXXX, 20. *Lake, with mountains by John R. Cozens.*

9½ by 14½. Water colour.

On back : Slight sketch of windows and the following in pencil in, I believe, Turner's handwriting :—(A. J. Finberg).

- 2 Chapter.
- 2 inside.
- 1 Cloyster.
- 2 outside.
- 1 general.

#### UNKNOWN.

- No. 2730. *Silhouette Portrait of J. M. W. Turner, R.A.*

Taken on board the "City of Canterbury" Steamboat, 23rd September, 1886.

Oval, eight size, 3½ by 2½. Presented by Mr. James Lahee, 1910.

#### UNKNOWN : LATE 18TH CENTURY (?).

- No. 1254. *View of Hyde Park Corner (looking Eastward).*  
On loan to The London Museum.

Previous to the alterations (begun 1825) from the designs of Decimus Burton ; on the left is the old brick front of Apsley House before it was faced with stone and enriched with columns,

1825-27; on the right is a building the site of which is now occupied by St. George's Hospital. In the centre are two toll gates and lamp-posts; in the distance (towards Piccadilly) houses and trees.

Canvas, 21½ by 35. Presented by Miss Emily J. Wood, niece of Mr. Decimus Burton, 1888.

### VACHER (CHARLES). 1818—1883.

Born in Westminster, June 22 1818, son of Thomas Vacher, a stationer and bookseller. Studied at R.A.; went to Rome in 1839, and afterwards travelled in Sicily, France, Germany, Algeria and Egypt. He was a prolific sketcher and exhibitor at London exhibitions (first in R.A. 1838, but chiefly at R.I. which he joined 1846). He died in London, July 21 1883.

No. 1911. *Rezzonico and the Splügen Range, Lake Como, 1867.*

Rezzonico, with its old castle above it, is in bright sunshine on the left shore of the lake; fishermen in their boats fill the nearer part of the picture. Dervio is on the opposite shore, and in the distance the Splügen Alps with white vapour rising to a blue sky. Initialed and dated 1867.

Water-colour, 13½ by 55. Bequeathed by Mr. George Vacher, 1902.

### VARLEY (JOHN). 1778—1842.

Born at Hackney, Aug. 17 1778, son of Richard Varley, native of Epworth, Lincolnshire. His mother was a descendant of General Fleetwood, Cromwell's son-in-law. He was apprenticed to a silversmith, but on his father's death (1791) allowed to follow his bent, and at 15 or 16 was assistant, along with Francia, to J. C. Barrow, a landscape painter and teacher in Holborn. With him he went on tour to Peterborough and exhibited a drawing of the Cathedral at the R.A., 1798. He was one of Dr. Monro's circle of young artists. He now started as teacher on his own account; in 1798-1802 made three tours in Wales, and in 1803 one in Yorkshire, Northumberland, Devonshire, &c., laying in stores of material for drawings. In 1804 he was a foundation member of the Water Colour Society, and was a constant exhibitor there, and at the Society as reformed in 1812. He became the leading drawing-master of his time, and trained among others W. H. Hunt, Linnell, Finch, Turner of Oxford, Samuel Palmer, and to some extent Copley Fielding, De Wint and Cox. He made,

by this and by the sale of drawings, a very large income, but his careless ways and generosity led him into constant difficulties. He was a man of wide cultivation, and curious mind; an astrologer, author of "A Treatise on Zodiacal Physiognomy" (1828), and endowed with immense physical strength. His professional publications include "A Treatise on the Principles of Landscape Design" (1816-21), "A Practical Treatise on the Art of Drawing and Perspective" (1815), "Precepts of Landscape Drawing" (1818), "Varley's List of Colours," and "Studies for drawing Trees." He was twice married, and two of his sons were artists. He died in London, Nov. 17 1842. Thirty-six of his works are in the Victoria and Albert Museum, South Kensington. (Roget; Monkhouse in D.N.B.)

**No. 1737.** *Sketch for a Sea-piece.*

A stormy day off the coast, with a brig on a lee shore.

Water-colour, 4½ by 7½. Presented by Miss Gordon, 1888.

**No. 1738.** *Sea-piece, with Fishing Boats in a Calm.*

The fishing boats are on the left; on the right is a distant coast line, with islands; above broods a large cumulus cloud.

Water-colour on rough yellow paper, 9½ by 13½. Presented by Miss Gordon, 1888.

**WADE (THOMAS).** '1828—1891.

Born March 10 1828, in the Fylde at Wharton; son of the head keeper at Clifton, claiming descent from General Wade; apprenticed to a house-painter, but devoted his spare time to art, and eventually entered the Academy Schools. He was influenced by the Pre-Raphaelite movement and exhibited oil-paintings and water-colours at the R.A. from 1867 to 1890. He lived principally at Kendal, and on the banks of Windermere, and died March 14 1891.

**No. 1713.** *An Old Mill.*

A dark wooden mill whose red sails are spread and seen against the sky; the white plaster wall of the thatched cottage to the right is in full sunlight; on the sandy road are a horse and cart, loaded with sacks; behind cottages and trees. Signed and dated 1879.

Water-colour, 20½ by 21. Exh. R.A. and Chantrey Purchase, 1879.

**WALKER (FREDERICK), A.R.A. 1840—1875.**

Born in Marylebone, London, May 24 1840, fifth son of William Henry Walker, a working jeweller; educated at the North London Collegiate School, where even as a boy he seems to have shown ability in drawing. From 1855 he was in the office of an architect, in 1857 at Leigh's Academy, and studied at the British Museum. In 1858 he entered the Academy Schools, and apprenticed himself to Mr. J. W. Whympers, the wood engraver, for three years, practising at the same time at the Langham Sketching Club, and working for "Once a Week," "Good Words," and the "Cornhill Magazine." In the last magazine Thackeray was publishing "Philip," and engaged Walker's services to illustrate it, at first to work up his own sketches. He also illustrated the first part of "Denis Duval," and many other works. In 1865-6 he practically gave up illustration. In 1863 he first exhibited at the R.A. "The Lost Path" and painted "Philip in Church"; on February 8 1864 he was elected an Associate of the Water Colour Society, and in 1866 a full member. In 1867 his "Bathers" at the R.A. began the series of his famous oil pictures. He was elected A.R.A. in 1871. He twice visited Paris, and Venice twice; but cared little for foreign travel. In 1873 he visited Algiers for his health. He died at St. Fillans, Perthshire, June 4 1875. His remaining works were sold at Christie's, July 17 1875; in January 1876, a very complete collection of his work was at Deschamps' Gallery, New Bond Street, in aid of a memorial fund, out of which a tablet, with portrait by Armstead, was set up in the church at Cookham, a favourite haunt of his. The catalogue of the collection, with preface by Tom Taylor, contains a list of paintings and drawings. Fifteen drawings were at the R.A. (Winter) 1891. (J. G. Marks, "Life and Letters"; Claude Phillips, "Portfolio" (1894); Roget; Armstrong in D.N.B.)

**No. 1209. *The Vagrants.***

An autumn scene. In the centre a gipsy woman, with an infant in her arms, sits over a faggot fire, the smoke from which drifts across the foreground. On the left a little girl supports her young brother, while an older boy stoops forward to feed the flame with brush-wood. On the right stands a tall gipsy woman watching the fire. On the left a two-wheeled cart stands by the hill side. A pool or flooded meadow lies to the right surrounded by moorland. Insc. 'F. W.' Painted 1868. A pen-and-ink study, R.W.S. 1870-1, appears to have been a reduction from this picture.

Canvas, 32½ by 49½. Ex coll. William Graham. Purchase, John Lucas Walker Fund, 1886.

No. **1391.** *The Harbour of Refuge.*

On the left, standing at the end of a terrace walk which runs round a quadrangular group of red brick almshouses, studied at Bray, near Maidenhead, one of the inmates, an old woman, leans on the arm of her daughter. In the middle distance is a statue on a stone pedestal, at the base of which other pensioners sit or stand. On the right of the foreground a labourer is mowing the daisy-sprinkled grass; beyond is a thorn tree in full blossom. In the centre of the background the ivy-grown gable of the almshouse chapel rises above the adjoining buildings. The sky is suffused with the yellow glow of sunset. Painted in 1872. A water-colour design was at the R.W.S. in 1873-4; water-colour studies, showing the growth of the design, were at the Manchester Exhibition, 1887.

Canvas, 45½ by 77. Presented by Sir William Agnew, Bart., 1893.

No. **2080.** *The Woman in White.*

This is the cartoon executed in 1871 to advertise a stage version of Wilkie Collins' story. It was one of the earliest designs of the kind by an artist, and Walker himself described it as "a first attempt at what I consider might develop into a most important branch of art."

Black and white, on paper. 85 by 50½. Exh. Dudley Gallery, 1872 and 1876. Ex coll. Vaila. Purchased at Christie's, and presented by Sir Claude Phillips, 1906.

No. **2687.** *Refreshment.*

Body-colour, 9 by 11. Children picnicing in a field. The eldest girl is feeding the youngest child on her lap; beside her is a basket with a bottle in it; to the left of her a boy is stretched, leaning on right elbow, and eating bread and jam in his left hand; a little girl behind him eats from a basket in her lap; a hedge is further back, and on a stile that breaks it another boy is seated, eating. Insc. 'F. W.' This is one of the first four water-colours Walker exhibited at the Water-colour Society (1864), on the strength of which he was elected associate. The others were *Philip in Church*, *A Garden Scene* (from *Jane Eyre*), and *Spring*. The subject of our drawing had appeared as a black-and-white in *Good Words*, 1862.

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

No. **2688.** *Marlow Ferry (Study).*

Body-colour, 11½ by 15½. Study for the well-known water-colour, exhibited R.W.S., 1870. In our study the background is made out;

the figures, including the ferry-man and his fare, are only sketched in, the place of the boat having been altered.

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

No. **2762.** *Harbour of Refuge.*

This sketch is the original design from which Walker elaborated the large painting in oils (No. 1391). It was exhibited at Manchester in 1887 with the oil painting and other water colour studies of the same subject. Macbeth made a drawing of one of these which was engraved in "Art and Letters," p. 17, 1881. One of these studies realized 2,850 guineas at the sale of the late Mr. Tatham's collection. Another belonged to the late Mr. Humphrey Roberts, and was exhibited in 1891 at Burlington House Winter Exhibition under the title of "The Vale of Rest."

Water colour sketch for No. 1391. Sight size, 9½ by 17½.

Bequeathed by Sir William Agnew, Bart., 1911.

**WALLER** (SAMUEL EDMUND). 1850—1903.

Born in Gloucester, June 16 1850; educated at Cheltenham College for the Army, but devoted himself to art and entered the Academy Schools in 1869, and in 1871 exhibited two small pictures at the R.A. He was a frequent exhibitor at the principal exhibitions, and many of his works have been engraved. He was author of "Six Weeks in the Saddle" and "Sebastian's Secret. He was a member of the Society of Oil Painters, and died at Wychcombe Studios, Haverstock Hill, June 9 1903.

No. **1551.** *Success!*

A duellist is leaving the ground; an old servant wraps a cloak round him and his second hurries him into a carriage waiting to carry him away. Insc. 'S. E. Waller, 1881.'

Canvas, 52½ by 83½. Exh. R.A. 1881. Tate Gift, 1894.

No. **1552.** *Sweethearts and Wives.*

"On the first rumour of impending difficulties between the Scotch and English, the moss-troopers would sweep swiftly over the country, taking every head of cattle within reach—frequently plundering both sides with equal impartiality, and returning to the security of their castles to be welcomed home by their wives and sweethearts, who were nearly as enthusiastic in the matter as themselves."—*Border History.*

A wounded moss-trooper, on a grey horse, is supported into the courtyard of the castle by an older comrade; a fair-haired lady in black and gold caresses his nerveless right hand. Other troopers

follow with triumphant gestures, lowering their arms as they enter the gateway, where a group of women and girls awaits them. Insc. 'S. E. Waller, 1882.'

Canvas, 56½ by 78½. Exh. R.A. 1882. Tate Gift, 1894.

### **WALLIS (HENRY).**

#### **No. 1685. *Death of Chatterton.***

"Cut is the branch that might have grown full straight  
Burned is Apollo's laurel bough——"

The unfortunate poet, who committed suicide by poison in his lodging after a brief career as a writer conspicuous for his brilliant literary forgeries, is lying on his bed dressed in shirt and breeches. His right arm hangs over the bed, and the bottle, which has escaped from his hand, lies on the floor. Through the garret window is seen the dome of St. Paul's over the roofs of surrounding houses against the light of early sunrise. To the left is an open trunk containing his manuscripts, others are torn up and lying on the floor. A candle just expired, and a rose tree in a pot in the window shedding its last leaves, symbolize the departing spirit. Insc. 'H. Wallis, 1856.'

Canvas, 23½ by 35½. Exh. R.A. 1856; Paris Universal Exhibition, 1867; Guildhall Loan Exhibition, 1895. Bequeathed by Mr. Charles Gent Clement, 1899.

### **WARD (EDWARD MATTHEW), R.A. 1816—1879.**

Born at Pimlico, July 14 1816, younger son of Charles James Ward, employed at Coutts's Bank, nephew (on his mother's side) of Horace and James Smith, the authors of "Rejected Addresses." He studied under John Cawse, and in 1830 won a silver palette for a drawing from the Society of Arts. Under the advice of Wilkie he became a student of the R.A. in 1835, having in the previous year exhibited his first picture, a "Portrait of Mr. O. Smith, the comedian, in the character of Don Quixote." In 1836 he went to Rome, where he remained nearly three years, studying under Filippo Agricola, a painter of the David tradition; he gained the silver medal of the Academy of St. Luke in 1838. After a short time in Munich studying fresco under Cornelius, he returned to England in 1839, and exhibited "Cimabue and Giotto." Thenceforward he was a constant exhibitor at the R.A. of pictures illustrating 17th and 18th century history. In 1847 he became A.R.A. and R.A. in 1855. In 1843 he competed at the cartoon competition in Westminster Hall, but his "Boadicea,"

though commended, did not obtain a premium. In 1853 he received a commission to paint eight historical pictures for a corridor of the House of Commons. The first two he executed in oil, but replaced by fresco, and two (the "Landing of Charles II." and the "Acquittal of the Seven Bishops") in "water-glass." He married in 1848 Henrietta, daughter of George Raphael Ward, and granddaughter of James Ward, herself an artist. In 1876, after a tour in Normandy and Brittany, he exhibited pictures of modern French life. In 1877 he designed four cartoons of hunting subjects for Mr. Christopher Sykes, at 11 Hill Street, Mayfair, and afterwards a cartoon for tapestry, the "Battle of Aylesford," at Preston Hall, Aylesford. For some years before his death he became subject to intense depression, and died from a self-inflicted wound, January 15 1879. (Dafforne, 'Life and Works,' 1879; C. Dodgson in D.N.B.)

No. **430.** *Doctor Johnson in the Ante-room of Lord Chesterfield, Waiting for an Audience, 1748.*

"Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to a verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before."

—Boswell's *Life of Johnson*.

Insc. 'E. M. Ward.'

Canvas, 41½ by 54½. Exh. R.A. 1845. Vernon Collection, 1847.

No. **431.** *The Disgrace of Lord Clarendon, after his last Interview with the King, Whitehall Palace, 1667.*

Lord Clarendon is descending the garden steps; the retiring figure in the middle distance is Charles II. Various courtiers, among whom is conspicuous Lady Castlemaine in the balcony, are exulting in the disgrace of the fallen minister.

Canvas, 21 by 28½. Sketch of the picture formerly in the collection of Lord Northwick at Cheltenham, sold 1859. Exh. R.A. 1846. Vernon Collection, 1847.

No. **432.** *The South Sea Bubble, a Scene in Change Alley in 1720.*

"The earth hath bubbles, as the water hath;  
And these are of them."—*Macbeth*.

"The crowds were so great within doors that tables with clerks were set in the streets. In this motley throng were blended all ranks, all professions, and all parties, churchmen and dissenters, whigs and tories, country gentlemen and brokers. An eager strife of tongues prevailed in this second Babel;



new reports, new subscriptions, new transfers flew from mouth to mouth : and the voice of ladies (for even many ladies had turned gamblers) rose loud and incessant above the general throng."—*Lord Mahon's History of England.*

"Our greatest ladies hither come  
And ply in chariots daily,  
Or pawn their jewels for a sum,  
To venture in the Alley."

*Ballad of the Time.*

Canvas, 51 by 74. Exh. R.A. and Vernon Collection, 1847.

No. 616. *James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in 1688.*

"He turned pale, and remained motionless ; the letter dropped from his hand ; his past errors, his future dangers rushed at once upon his thoughts ; he strove to conceal his perturbation, but, in doing so, betrayed it ; and his courtiers, in affecting not to observe him, betrayed that they did."—*Sir John Dalrymple's Memoirs.*

Canvas, 47½ by 71½. Exh. R.A. 1850. Bequeathed by Mr. Jacob Bell, 1859.

### WARD (JAMES), R.A. 1769—1859.

Born in Thames Street, London, Oct. 23 1769. He was placed with J. R. Smith, the engraver, but afterwards artied to his elder brother William, a mezzotint engraver, and practised as an engraver for some years ; during the later years of his apprenticeship he studied painting, imitating the manner of Morland, his brother-in-law. Some of his early pictures were engraved by William Ward, and some were sold in Ireland as works of Morland. His first characteristic work was 'Bull-baiting' (R.A. 1797) ; from then onwards he was a lavish contributor to the R.A. and British Institution : his exhibited works number 400. He set himself expressly to imitate the technique of Rubens and to rival Paul Potter (see No. 688 in this gallery). In 1817 he won a premium at the British Institution for his sketch 'The Battle of Waterloo' and was commissioned to paint a picture from it (see description in Redgrave). It was presented to the Chelsea Hospital, but no longer exists. His chief work was animal painting, encouraged by the Royal Agricultural Society and patrons such as Lord de Tabley and John Allnutt. He became A.R.A. in 1807, and R.A. in 1811. He died at Cheshunt, Nov. 23 1859, in his ninety-first year. His 'Fighting Bulls' is at South Kensington, and an immense quantity of his studies in the possession of his grand-daughter. (Autobiography : Redgrave, "Century of Painters" ; Mrs. Frankau "William and James Ward" (1904) ; Armstrong in D.N.B.)

No. 688. *Landscape with Cattle.*

Alderney bull, cow and calf in centre ; another cow, sheep and goat in foreground ; all life size ; in the distance meadows with

- No. CCCLXIV, 321. *Valley of the Rhone near Sion.*  
Water-colour.  $9\frac{3}{8}$  by  $11\frac{1}{4}$ . [652]
- No. CCCLXIV, 322. *Lake scene.* [654]  
Water-colour.  $8\frac{1}{16}$  by  $10\frac{3}{8}$ .
- No. CCCLXIV, 323. *A mountain lake.* [657]  
Water-colour.  $9\frac{1}{2}$  by  $11\frac{7}{8}$ .
- No. CCCLXIV, 324. *Lucerne: Evening.* [658]  
Water-colour.  $9\frac{3}{16}$  by  $12\frac{3}{8}$ .
- No. CCCLXIV, 325. *Heidelberg.* [666]  
Water-colour.  $9\frac{5}{16}$  by  $11\frac{1}{8}$ .
- No. CCCLXIV, 326. *Pallanza, Lago Maggiore.* [669]  
Water-colour.  $9\frac{1}{16}$  by 12.
- No. CCCLXIV, 327. *Lake of Lucerne.* [670]  
Water-colour. About  $8\frac{1}{2}$  by  $10\frac{1}{2}$ . Study for the "Blue Rigi."
- No. CCCLXIV, 328. *Ehrenbreitstein.* [671]  
Water-colour. About  $9\frac{3}{8}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV, 329. *A distant city.* [673]  
Water-colour.  $9\frac{1}{8}$  by  $12\frac{3}{4}$ .
- No. CCCLXIV, 330. *The Rigi, from Lucerne.* [674]  
Water-colour. 9 by  $12\frac{1}{2}$ . Study for "The Rigi at Sunrise."
- No. CCCLXIV, 331. *Fluelen, Lake of Lucerne.* [675]  
Water-colour.  $9\frac{3}{8}$  by 12.
- No. CCCLXIV, 332. *A Swiss lake (?).* [679]  
Water-colour.  $9\frac{3}{8}$  by 11.
- No. CCCLXIV, 333. *Martigny.* [681]  
Water-colour.  $9\frac{3}{8}$  by  $11\frac{7}{8}$ .
- No. CCCLXIV, 334. *Lake view, moonlight.* [682]  
Water-colour.  $7\frac{1}{2}$  by  $11\frac{1}{16}$ .
- No. CCCLXIV, 335. *Swiss fortress.* [684]  
Water-colour.  $9\frac{3}{8}$  by  $13\frac{1}{2}$ .

No. CCCLXIV, 336. *Bridge over Moselle, Coblenz.*  
Water-colour. About  $9\frac{1}{2}$  by  $13\frac{1}{2}$ . [692]

No. CCCLXIV, 337. *Schaffhausen.* [704, as "*Lucerne.*"]

Water-colour.  $9\frac{3}{8}$  by  $11\frac{1}{2}$ . On back—'Munro. Schaffhausen. 30.

No. CCCLXIV, 338. *Lake of Lucerne.* [705]

Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . On back—'Ruskin, Lucerne.'

No. CCCLXIV, 339. *Cornfield and rainbow.* [749]

Colour on brown.  $8\frac{1}{2}$  by  $11\frac{1}{2}$ .

No. CCCLXIV, 340. *Red sunset on lake.* [767]

Water-colour.  $9\frac{1}{2}$  by  $13\frac{1}{2}$ .

No. CCCLXIV, 341. *Lucerne and Mt. Pilatus.* [768]

Water-colour.  $9\frac{1}{2}$  by 12. (W. m., 'C. Ansell. 1828.')

No. CCCLXIV, 342. *Lake of Uri, from Brunnen.* [769]

Water-colour.  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . (W. m., 'J. Whatman. 1816.')

No. CCCLXIV, 343. *Bellinzona, from the south.* [772]

Water-colour. 9 by  $11\frac{1}{2}$ .

No. CCCLXIV, 344. *Lake of Lucerne, from Fluelen.*

Water-colour. About 9 by  $11\frac{1}{2}$ . [773]

No. CCCLXIV, 345. *Bellinzona.* [775]

Water-colour.  $9\frac{1}{8}$  by 12.

No. CCCLXIV, 346. *Ehrenbreitstein.* [776]

Water-colour.  $9\frac{3}{8}$  by  $11\frac{1}{2}$ .

No. CCCLXIV. 347. *A ruined castle near Dieppe.* [779]

Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . (W. m., '1816.'). In margin some words in pencil, among them 'Dieppe' and 'Oct.' On back, some attempts at poetry about ruins.

No. CCCLXIV, 348. *Lake of Uri, from Brunnen.*  
Water-colour. About  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . [800]

No. CCCLXIV, 349. *Study of waves.* [821]

Colour on grey. About  $7\frac{1}{2}$  by  $10\frac{1}{2}$ .

- No. CCCLXIV, 350. *Lausanne* (?). [824]  
Water-colour.  $9\frac{1}{8}$  by  $14\frac{1}{2}$ .
- No. CCCLXIV, 351. *Alpine Gorge*. [825]  
Water-colour.  $9\frac{3}{8}$  by  $13\frac{1}{2}$ .
- No. CCCLXIV, 352. *Sea-piece*. [829]  
Water-colour. About  $7\frac{7}{8}$  by  $13\frac{1}{2}$ .
- No. CCCLXIV, 353. *Bellinzona*. [830]  
Water-colour. About  $9\frac{1}{2}$  by  $13\frac{1}{2}$ .
- No. CCCLXIV, 354. *Lake of Lucerne, from Brunnen*. [834]  
Water-colour.  $9\frac{1}{6}$  by  $14\frac{1}{2}$ .
- No. CCCLXIV, 355. *Castle and lake*. [838]  
Water-colour. About  $9\frac{1}{2}$  by 12.
- No. CCCLXIV, 356. *Swiss lake*. [839]  
Water-colour.  $9\frac{1}{2}$  by 13.
- No. CCCLXIV, 357. *On the Loire* (?). [840]  
Water-colour.  $8\frac{7}{8}$  by  $11\frac{1}{2}$ .
- No. CCCLXIV, 358. *Alpine fortress*. [841]  
Water-colour. About  $9\frac{2}{8}$  by  $11\frac{1}{8}$ .
- No. CCCLXIV, 359. *Head of Lake of Lucerne*. [850]  
Water-colour.  $9\frac{7}{8}$  by  $14\frac{1}{2}$ .
- No. CCCLXIV, 360. *On the coast (Folkestone ?)*. [859]  
Water-colour. About  $13\frac{1}{2}$  by  $19\frac{1}{2}$ . (W. m., 'J. Whatman—Turkey Mill. 1833.')
- No. CCCLXIV, 361. *Ravine and tower*. [71]  
Water-colour.  $9\frac{1}{2}$  by 12.
- No. CCCLXIV, 362. *The Via Mala*. [73]  
Water-colour.  $9\frac{2}{8}$  by 12.
- No. CCCLXIV, 363. *Alpine village under precipice*. [74]  
Water-colour. About  $9\frac{1}{8}$  by  $11\frac{1}{2}$ .

No. CCCLXIV, 422. *Sunset, with distant mountains ;  
river in mid-distance.*

4 by 6½. Body-colour on grey. This drawing should be added to Mr. Finberg's inventory.

(b) Large.

No. CCCLXV, 29. *Lake, with distant headland and  
palaces.*

26½ by 39½. Water-colour, unfinished. (W. m., "J. Whatman. Turkey Mill. 1824.")

No. CCCLXV, 30. *Rocky coast, with ruined castle.*

22 by 30. Water-colour, unfinished. (W. m., 'B. E. & S. 1827.')

No. CCCLXV, 31. *River Scene (?)*.

22½ by 34. Water-colour beginning. (W. m., 'J. Whatman. Turkey Mill, 1829.')

No. CCCLXV, 32. *Cliffs, with stormy waves.*

16½ by 22¾.

No. CCCLXV, 33. *Lake with Mountains.*

22½ by 13½.

No. CCCLXV, 34. *Study for picture of Heidelberg.*

19 by 27. (W. m. 'J. Whatman, 1794.')

No. CCCLXV, 35. *A sea-piece.*

20 by 22½. Water-colour beginning. (W. m., 'J. Whatman. Turkey Mill. 1829.')

#### DOUBTFUL AND OTHER DRAWINGS.

No. CCCLXIX, E. *A barge, seen from above.* [533c]

7¼ by 14¼. Pencil, with washes of Indian ink, red and yellow.

No. CCCLXX, A. *A ruined abbey.* [808]

Pencil. The title is written on back of drawing ; also written in pencil, "2 Day Lot 105." This evidently refers to Rooker's Sale. Lot 105 (2nd day) is described in Squibb's Catalogue as "Six Sketches and Outlines—Chapter House at Margam and Ponty Praed."

No. CCCLXXI, D. *Southampton, from Mr. Dance's.*  
[789]

10½ by 7½. Wash drawing in indigo and Indian ink.

No. CCCLXXII, 45. *Large fire-engine in Coalbrook Dale, Salop.* [526a]

No. CCCLXXII, 46. *Copper work at Swansea.* [526b]

No. CCCLXXII, 47. *Fire-engine, Coalbrook Dale.*  
[526c]

No. CCCLXXII, 48. *Iron foundry, Maidly Wood, at the top of the hill.* [526d]

No. CCCLXXII, 49. *Largest fire-engine in Coalbrook Dale.* [526e]

No. CCCLXXII, 50. *Mr. Morris's fire-engine, near Glasmount.* [526f]

Pen and ink and wash.

No. CCCLXXIV, 9. *Ruins.* [790]  
7½ by 10½. Described (probably erroneously) as Wingfield Manor.

No. CCCLXXIV, 20. *Ruins.* [794]  
8 by 11½. Described (probably erroneously) as Wingfield Manor.

No. CCCLXXIV, 23. *Ruins.* [798]  
7 by 9. Described (probably erroneously) as Wingfield Manor.

No. CCCLXXV, 5. *Ruins of the Savoy Chapel.* [405]  
8½ by 10¾.

No. CCCLXXV, 6. *Study of rocks near Tivoli.* [527]  
11⅞ by 18¼.

No. CCCLXXV, 7. *View from the Colonnade, St. Peter's, Rome.* [529]  
15¼ by 16¾.

No. CCCLXXV, 8. *In the way from Florence to Rome.* [763]

9¼ by 14½.

No. CCCLXXV, 9. *A convent wall.* [787]

7½ by 13.

No. CCCLXXV, 10. *Temple of Vesta, Rome.* [793]  
 $9\frac{1}{2}$  by  $10\frac{1}{2}$ .

No. CCCLXXV, 35. *Convent of Valombrosa.*  
 $18\frac{1}{2}$  by 24. (W. m. 'Ivilledary.')

No. CCCLXXVII, 1. *Sketch in Glasgow.* [460]  
 $5\frac{1}{2}$  by  $8\frac{1}{8}$ . cf., Water-colour of this subject, No. 817f, N. G.  
 (CCCLXXIX).

No. CCCLXXVIII, 1. *Study of spars of merchant  
 brig.* [528]  
 17 by 22. Indigo and Indian ink.

No. CCCLXXVIII, 2. *Study of shipping.* [636]  
 Indigo and Indian ink.

No. CCCLXXVIII, 4. *Fishing boat aground. Coast  
 of Kent.*  
 $18\frac{3}{8}$  by  $22\frac{7}{8}$ . Indigo and Indian ink. (W. m., 'J. Whatman,  
 1794.')

No. CCCLXXVIII, 5. *Shipping aground.*  
 $17\frac{1}{2}$  by  $23\frac{1}{2}$ . Indigo and Indian ink. (W. m. 'J. Whatman,  
 1794.')

No. CCCLXXVIII, 9. *Shipping at Dover.* [629]  
 $13\frac{1}{2}$  by  $16\frac{1}{2}$ . (W. m. 'J. Whatman, 1794.')

No. CCCLXXIX, 3. *Bowes Castle, near Barnard  
 Castle, Yorks.* [731]  
 $6\frac{1}{2}$  by  $8\frac{3}{8}$ . Torn in margin.

No. CCCLXXIX, 4. *A winding river.* [735]  
 $6\frac{3}{4}$  by 9. Torn in parts of margin. On back 'From Penny  
 Bridge, L . . . ' Perhaps a copy.

No. CCCLXXIX, 5. *Walsingham Chapel, Norfolk.*  
 $4\frac{3}{4}$  by 3 on card. Based on pencil sketch CCCLXXVII, 2. [815b]

No. CCCLXXIX, 6. *Saltwood Castle, Kent.* [817a]  
 About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 4.

No. CCCLXXIX, 7. *Chichester Cathedral.* [817b]  
 About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 8. *Netley Abbey.* [817c]  
About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 9. *Kidwelly Church, near Caermarthen.* [817d]  
About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 3.

No. CCCLXXIX, 10. *Rochester.* [817e]  
About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 11. *Sketch in Glasgow.* [817f]  
About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 1.

No. CCCLXXIX, 12. *Kirkstall Abbey.* [817g]  
About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 18.

No. CCCLXXIX, 13. *Windsor.* [817h as "*Lancaster.*"]  
About 3 by  $4\frac{3}{4}$  on card. Based on pencil sketch CCCLXXVII, 5.

No. CCCLXXIX, 14. *Bridge near Buttermere, Cumberland.* [817i]  
About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 15. *Stanton Harcourt, near Oxford.* [817j]  
About 3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 16. *Lancaster.* [818a]  
 $3\frac{1}{8}$  by  $4\frac{1}{8}$  on card.

No. CCCLXXIX, 17. *Raby Castle, Durham.* [818d]  
3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 18. *Folkestone, from the sea.* [818e]  
3 by  $4\frac{3}{4}$  on card.

No. CCCLXXIX, 19. *River scene.* [818f]  
3 by  $4\frac{1}{2}$  on card, unfinished.

No. CCCLXXIX, 21. *Ruins on hill.* [710, as "*A Ruined Abbey.*" (Early)].  
About  $7\frac{1}{4}$  by  $9\frac{3}{4}$ .



- No. CCCLXXX, 12. *Kilchern Castle (?) Loch Awe.*  
[861]

About  $12\frac{3}{4}$  by  $17\frac{1}{4}$ . Water colour on sugar loaf paper.

- No. CCCLXXX, 16. *Landscape with trees and cottage :  
figures and castle upon a road*

$18\frac{3}{4}$  by  $16\frac{1}{4}$ . Black and white chalk on grey paper.  
Dutch school probably.

- No. CCCLXXX, 17. *Ship in storm.*

$16\frac{1}{4}$  by  $20\frac{3}{4}$ . Pencil.

Probably by Van der Velde.

- No. CCCLXXX, 18. *Triumphal arch, with road and  
buildings beyond.*

17 by  $22\frac{1}{4}$ . Water colour.

- No. CCCLXXX, 19. *Italian landscape with figures.*

$15\frac{3}{4}$  by  $19\frac{3}{4}$ . Black and white chalk and stump on blue.

Perhaps by Richard Wilson.

- No. CCCLXXX, 20. *Lake, with mountains by John  
R. Cozens.*

$9\frac{1}{2}$  by  $14\frac{3}{8}$ . Water colour.

On back : Slight sketch of windows and the following in pencil  
in, I believe, Turner's handwriting :—(A. J. Finberg).

2 Chapter.

2 inside.

1 Cloyster.

2 outside.

1 general.

### UNKNOWN.

- No. 2730. *Silhouette Portrait of J. M. W. Turner, R.A.*

Taken on board the "City of Canterbury" Steamboat, 23rd  
September, 1838.

Oval, sight size,  $3\frac{1}{2}$  by  $2\frac{1}{4}$ . Presented by Mr. James Lahee, 1910.

### UNKNOWN: LATE 18TH CENTURY (?).

- No. 1254. *View of Hyde Park Corner (looking East-  
ward).* On loan to The London Museum.

Previous to the alterations (begun 1825) from the designs of  
Decimus Burton; on the left is the old brick front of Apsley  
House before it was faced with stone and enriched with columns,

1825-27; on the right is a building the site of which is now occupied by St. George's Hospital. In the centre are two toll gates and lamp-posts; in the distance (towards Piccadilly) houses and trees.

Canvas, 21½ by 35. Presented by Miss Emily J. Wood, niece of Mr. Decimus Burton, 1888.

### VACHER (CHARLES). 1818—1883.

Born in Westminster, June 22 1818, son of Thomas Vacher, a stationer and bookseller. Studied at R.A.; went to Rome in 1839, and afterwards travelled in Sicily, France, Germany, Algeria and Egypt. He was a prolific sketcher and exhibitor at London exhibitions (first in R.A. 1838, but chiefly at R.I. which he joined 1846). He died in London, July 21 1883.

No. **1911.** *Rezzonico and the Splügen Range, Lake Como, 1867.*

Rezzonico, with its old castle above it, is in bright sunshine on the left shore of the lake; fishermen in their boats fill the nearer part of the picture. Dervio is on the opposite shore, and in the distance the Splügen Alps with white vapour rising to a blue sky. Initialed and dated 1867.

Water-colour, 13½ by 55. Bequeathed by Mr. George Vacher, 1902.

### VARLEY (JOHN). 1778—1842.

Born at Hackney, Aug. 17 1778, son of Richard Varley, native of Epworth, Lincolnshire. His mother was a descendant of General Fleetwood, Cromwell's son-in-law. He was apprenticed to a silversmith, but on his father's death (1791) allowed to follow his bent, and at 15 or 16 was assistant, along with Francoia, to J. C. Barrow, a landscape painter and teacher in Holborn. With him he went on tour to Peterborough and exhibited a drawing of the Cathedral at the R.A., 1798. He was one of Dr. Monro's circle of young artists. He now started as teacher on his own account; in 1798-1802 made three tours in Wales, and in 1803 one in Yorkshire, Northumberland, Devonshire, &c., laying in stores of material for drawings. In 1804 he was a foundation member of the Water Colour Society, and was a constant exhibitor there, and at the Society as reformed in 1812. He became the leading drawing-master of his time, and trained among others W. H. Hunt, Linnell, Finch, Turner of Oxford, Samuel Palmer, and to some extent Copley Fielding, De Wint and Cox. He made,

by this and by the sale of drawings, a very large income, but his careless ways and generosity led him into constant difficulties. He was a man of wide cultivation, and curious mind; an astrologer, author of "A Treatise on Zodiacal Physiognomy" (1828), and endowed with immense physical strength. His professional publications include "A Treatise on the Principles of Landscape Design" (1816-21), "A Practical Treatise on the Art of Drawing and Perspective" (1815), "Precepts of Landscape Drawing" (1818), "Varley's List of Colours," and "Studies for drawing Trees." He was twice married, and two of his sons were artists. He died in London, Nov. 17 1842. Thirty-six of his works are in the Victoria and Albert Museum, South Kensington. (Roget; Monkhouse in D.N.B.)

No. 1737. *Sketch for a Sea-piece.*

A stormy day off the coast, with a brig on a lee shore.

Water-colour, 4½ by 7½. Presented by Miss Gordon, 1888.

No. 1738. *Sea-piece, with Fishing Boats in a Calm.*

The fishing boats are on the left; on the right is a distant coast line, with islands; above broods a large cumulus cloud.

Water-colour on rough yellow paper, 9½ by 13½. Presented by Miss Gordon, 1888.

**WADE** (THOMAS). 1828—1891.

Born March 10 1828, in the Fylde at Wharton; son of the head keeper at Clifton, claiming descent from General Wade; apprenticed to a house-painter, but devoted his spare time to art, and eventually entered the Academy Schools. He was influenced by the Pre-Raphaelite movement and exhibited oil-paintings and water-colours at the R.A. from 1867 to 1890. He lived principally at Kendal, and on the banks of Windermere, and died March 14 1891.

No. 1713. *An Old Mill.*

A dark wooden mill whose red sails are spread and seen against the sky; the white plaster wall of the thatched cottage to the right is in full sunlight; on the sandy road are a horse and cart, loaded with sacks; behind cottages and trees. Signed and dated 1879.

Water-colour, 20½ by 21. Exh. R.A. and Chantrey Purchase, 1879.

**WALKER** (FREDERICK), A.R.A. 1840—1875.

Born in Marylebone, London, May 24 1840, fifth son of William Henry Walker, a working jeweller; educated at the North London Collegiate School, where even as a boy he seems to have shown ability in drawing. From 1855 he was in the office of an architect, in 1857 at Leigh's Academy, and studied at the British Museum. In 1858 he entered the Academy Schools, and apprenticed himself to Mr. J. W. Whympers, the wood engraver, for three years, practising at the same time at the Langham Sketching Club, and working for "Once a Week," "Good Words," and the "Cornhill Magazine." In the last magazine Thackeray was publishing "Philip," and engaged Walker's services to illustrate it, at first to work up his own sketches. He also illustrated the first part of "Denis Duval," and many other works. In 1865-6 he practically gave up illustration. In 1863 he first exhibited at the R.A. "The Lost Path" and painted "Philip in Church"; on February 8 1864 he was elected an Associate of the Water Colour Society, and in 1866 a full member. In 1867 his "Bathers" at the R.A. began the series of his famous oil pictures. He was elected A.R.A. in 1871. He twice visited Paris, and Venice twice; but cared little for foreign travel. In 1873 he visited Algiers for his health. He died at St. Fillans, Perthshire, June 4 1875. His remaining works were sold at Christie's, July 17 1875; in January 1876, a very complete collection of his work was at Deschamps' Gallery, New Bond Street, in aid of a memorial fund, out of which a tablet, with portrait by Armstead, was set up in the church at Cookham, a favourite haunt of his. The catalogue of the collection, with preface by Tom Taylor, contains a list of paintings and drawings. Fifteen drawings were at the R.A. (Winter) 1891. (J. G. Marks, "Life and Letters"; Claude Phillips, "Portfolio" (1894); Roget; Armstrong in D.N.B.)

**No. 1209.** *The Vagrants.*

An autumn scene. In the centre a gipsy woman, with an infant in her arms, sits over a faggot fire, the smoke from which drifts across the foreground. On the left a little girl supports her young brother, while an older boy stoops forward to feed the flame with brush-wood. On the right stands a tall gipsy woman watching the fire. On the left a two-wheeled cart stands by the hill side. A pool or flooded meadow lies to the right surrounded by moorland. Insc. 'F. W.' Painted 1868. A pen-and-ink study, R.W.S. 1870-1, appears to have been a reduction from this picture.

Canvas, 82½ by 49½. Ex coll. William Graham. Purchase, John Lucas Walker Fund, 1886.

**No. 1391.** *The Harbour of Refuge.*

On the left, standing at the end of a terrace walk which runs round a quadrangular group of red brick almshouses, studied at Bray, near Maidenhead, one of the inmates, an old woman, leans on the arm of her daughter. In the middle distance is a statue on a stone pedestal, at the base of which other pensioners sit or stand. On the right of the foreground a labourer is mowing the daisy-sprinkled grass; beyond is a thorn tree in full blossom. In the centre of the background the ivy-grown gable of the almshouse chapel rises above the adjoining buildings. The sky is suffused with the yellow glow of sunset. Painted in 1872. A water-colour design was at the R.W.S. in 1873-4; water-colour studies, showing the growth of the design, were at the Manchester Exhibition, 1887.

Canvas, 45½ by 77. Presented by Sir William Agnew, Bart., 1893.

**No. 2080.** *The Woman in White.*

This is the cartoon executed in 1871 to advertise a stage version of Wilkie Collins' story. It was one of the earliest designs of the kind by an artist, and Walker himself described it as "a first attempt at what I consider might develop into a most important branch of art."

Black and white, on paper, 85 by 50½. Exh. Dudley Gallery, 1872 and 1876. Ex coll. Vaile. Purchased at Christie's, and presented by Sir Claude Phillips, 1906.

**No. 2687.** *Refreshment.*

Body-colour, 9 by 11. Children picnicing in a field. The eldest girl is feeding the youngest child on her lap; beside her is a basket with a bottle in it; to the left of her a boy is stretched, leaning on right elbow, and eating bread and jam in his left hand; a little girl behind him eats from a basket in her lap; a hedge is further back, and on a stile that breaks it another boy is seated, eating. Insc. 'F. W.' This is one of the first four water-colours Walker exhibited at the Water-colour Society (1864), on the strength of which he was elected associate. The others were *Philip in Church*, *A Garden Scene* (from *Jane Eyre*), and *Spring*. The subject of our drawing had appeared as a black-and-white in *Good Words*, 1862.

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

**No. 2688.** *Marlow Ferry (Study).*

Body-colour, 11½ by 15½. Study for the well-known water-colour, exhibited R.W.S., 1870. In our study the background is made out;

the figures, including the ferry-man and his fare, are only sketched in, the place of the boat having been altered.

Presented by Mr. Alfred A. de Pass, in memory of Ethel, his wife, 1910.

No. **2762.** *Harbour of Refuge.*

This sketch is the original design from which Walker elaborated the large painting in oils (No. 1391). It was exhibited at Manchester in 1887 with the oil painting and other water colour studies of the same subject. Macbeth made a drawing of one of these which was engraved in "Art and Letters," p. 17, 1881. One of these studies realized 2,850 guineas at the sale of the late Mr. Tatham's collection. Another belonged to the late Mr. Humphrey Roberts, and was exhibited in 1891 at Burlington House Winter Exhibition under the title of "The Vale of Rest."

Water colour sketch for No. 1391. Sight size, 9½ by 17½.

Bequeathed by Sir William Agnew, Bart., 1911.

**WALLER** (SAMUEL EDMUND). 1850—1903.

Born in Gloucester, June 16 1850; educated at Cheltenham College for the Army, but devoted himself to art and entered the Academy Schools in 1869, and in 1871 exhibited two small pictures at the R.A. He was a frequent exhibitor at the principal exhibitions, and many of his works have been engraved. He was author of "Six Weeks in the Saddle" and "Sebastian's Secret. He was a member of the Society of Oil Painters, and died at Wychcombe Studios, Haverstock Hill, June 9 1903.

No. **1551.** *Success!*

A duellist is leaving the ground; an old servant wraps a cloak round him and his second hurries him into a carriage waiting to carry him away. Insc. 'S. E. Waller, 1881.'

Canvas, 52½ by 83½. Exh. R.A. 1881. Tate Gift, 1894.

No. **1552.** *Sweethearts and Wives.*

"On the first rumour of impending difficulties between the Scotch and English, the moss-troopers would sweep swiftly over the country, taking every head of cattle within reach—frequently plundering both sides with equal impartiality, and returning to the security of their castles to be welcomed home by their wives and sweethearts, who were nearly as enthusiastic in the matter as themselves."—*Border History.*

A wounded moss-trooper, on a grey horse, is supported into the courtyard of the castle by an older comrade; a fair-haired lady in black and gold caresses his nerveless right hand. Other troopers

follow with triumphant gestures, lowering their arms as they enter the gateway, where a group of women and girls awaits them. Insc. 'S. E. Waller, 1882.'

Canvas, 56½ by 78½. Exh. R.A. 1882. Tate Gift, 1894.

### **WALLIS (HENRY).**

#### **No. 1685. *Death of Chatterton.***

"Cut is the branch that might have grown full straight  
Burned is Apollo's laurel bough——"

The unfortunate poet, who committed suicide by poison in his lodging after a brief career as a writer conspicuous for his brilliant literary forgeries, is lying on his bed dressed in shirt and breeches. His right arm hangs over the bed, and the bottle, which has escaped from his hand, lies on the floor. Through the garret window is seen the dome of St. Paul's over the roofs of surrounding houses against the light of early sunrise. To the left is an open trunk containing his manuscripts, others are torn up and lying on the floor. A candle just expired, and a rose tree in a pot in the window shedding its last leaves, symbolize the departing spirit. Insc. 'H. Wallis, 1856.'

Canvas, 23½ by 35½. Exh. R.A. 1856; Paris Universal Exhibition, 1867; Guildhall Loan Exhibition, 1895. Bequeathed by Mr. Charles Gent Clement, 1899.

### **WARD (EDWARD MATTHEW), R.A. 1816—1879.**

Born at Pimlico, July 14 1816, younger son of Charles James Ward, employed at Coutts's Bank, nephew (on his mother's side) of Horace and James Smith, the authors of "Rejected Addresses." He studied under John Cawse, and in 1830 won a silver palette for a drawing from the Society of Arts. Under the advice of Wilkie he became a student of the R.A. in 1835, having in the previous year exhibited his first picture, a "Portrait of Mr. O. Smith, the comedian, in the character of Don Quixote." In 1836 he went to Rome, where he remained nearly three years, studying under Filippo Agricola, a painter of the David tradition; he gained the silver medal of the Academy of St. Luke in 1838. After a short time in Munich studying fresco under Cornelius, he returned to England in 1839, and exhibited "Cimabue and Giotto." Thenceforward he was a constant exhibitor at the R.A. of pictures illustrating 17th and 18th century history. In 1847 he became A.R.A. and R.A. in 1855. In 1843 he competed at the cartoon competition in Westminster Hall, but his "Boadicea,"

though commended, did not obtain a premium. In 1853 he received a commission to paint eight historical pictures for a corridor of the House of Commons. The first two he executed in oil, but replaced by fresco, and two (the "Landing of Charles II." and the "Acquittal of the Seven Bishops") in "water-glass." He married in 1848 Henrietta, daughter of George Raphael Ward, and granddaughter of James Ward, herself an artist. In 1876, after a tour in Normandy and Brittany, he exhibited pictures of modern French life. In 1877 he designed four cartoons of hunting subjects for Mr. Christopher Sykes, at 11 Hill Street, Mayfair, and afterwards a cartoon for tapestry, the "Battle of Aylesford," at Preston Hall, Aylesford. For some years before his death he became subject to intense depression, and died from a self-inflicted wound, January 15 1879. (Dafforne, 'Life and Works,' 1879; C. Dodgson in D.N.B.)

No. **430.** *Doctor Johnson in the Ante-room of Lord Chesterfield, Waiting for an Audience, 1748.*

"Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to a verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before."

—*Boswell's Life of Johnson.*

Insc. 'E. M. Ward.'

Canvas, 41½ by 54½. Exh. R.A. 1845. Vernon Collection, 1847.

No. **431.** *The Disgrace of Lord Clarendon, after his last Interview with the King, Whitehall Palace, 1667.*

Lord Clarendon is descending the garden steps; the retiring figure in the middle distance is Charles II. Various courtiers, among whom is conspicuous Lady Castlemaine in the balcony, are exulting in the disgrace of the fallen minister.

Canvas, 21 by 28½. Sketch of the picture formerly in the collection of Lord Northwick at Cheltenham, sold 1859. Exh. R.A. 1846. Vernon Collection, 1847.

No. **432.** *The South Sea Bubble, a Scene in Change Alley in 1720.*

"The earth hath bubbles, as the water hath;  
And these are of them."—*Macbeth.*

"The crowds were so great within doors that tables with clerks were set in the streets. In this motley throng were blended all ranks, all professions, and all parties, churchmen and dissenters, whigs and tories, country gentlemen and brokers. An eager strife of tongues prevailed in this second Babel;



new reports, new subscriptions, new transfers flew from mouth to mouth : and the voice of ladies (for even many ladies had turned gamblers) rose loud and incessant above the general throng."—*Lord Mahon's History of England.*

"Our greatest ladies hither come  
And ply in chariots daily.  
Or pawn their jewels for a sum,  
To venture in the Alley."

*Ballad of the Time.*

Canvas, 51 by 74. Exh. R.A. and Vernon Collection, 1847.

No. **616.** *James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in 1688.*

"He turned pale, and remained motionless ; the letter dropped from his hand ; his past errors, his future dangers rushed at once upon his thoughts ; he strove to conceal his perturbation, but, in doing so, betrayed it ; and his courtiers, in affecting not to observe him, betrayed that they did."—*Sir John Dalrymple's Memoirs.*

Canvas, 47½ by 71½. Exh. R.A. 1850. Bequeathed by Mr. Jacob Bell, 1859.

**WARD (JAMES), R.A. 1769—1859.**

Born in Thames Street, London, Oct. 23 1769. He was placed with J. R. Smith, the engraver, but afterwards artioled to his elder brother William, a mezzotint engraver, and practised as an engraver for some years ; during the later years of his apprenticeship he studied painting, imitating the manner of Morland, his brother-in-law. Some of his early pictures were engraved by William Ward, and some were sold in Ireland as works of Morland. His first characteristic work was 'Bull-baiting' (R.A. 1797) ; from then onwards he was a lavish contributor to the R.A. and British Institution : his exhibited works number 400. He set himself expressly to imitate the technique of Rubens and to rival Paul Potter (see No. 688 in this gallery). In 1817 he won a premium at the British Institution for his sketch 'The Battle of Waterloo' and was commissioned to paint a picture from it (see description in Redgrave). It was presented to the Chelsea Hospital, but no longer exists. His chief work was animal painting, encouraged by the Royal Agricultural Society and patrons such as Lord de Tabley and John Allnutt. He became A.R.A. in 1807, and R.A. in 1811. He died at Cheshunt, Nov. 23 1859, in his ninety-first year. His 'Fighting Bulls' is at South Kensington, and an immense quantity of his studies in the possession of his grand-daughter. (Autobiography : Redgrave, "Century of Painters" ; Mrs. Frankau "William and James Ward" (1904) ; Armstrong in D.N.B.)

No. **688.** *Landscape with Cattle.*

Alderney bull, cow and calf in centre ; another cow, sheep and goat in foreground ; all life size ; in the distance meadows with

in 1896 he continued the production of lithographs, amongst them the series of the Thames Embankment from the Savoy Hotel. He was the first President of the International Society of Sculptors, Painters and Gravers in 1898, a position he held till his death at Chelsea on July 17 1903. The Society held a very full memorial exhibition of his works in 1905, and this was followed by an exhibition at the Beaux Arts in Paris. Of late years many of his pictures have left this country for public and private collections in America. He was an officer of the Legion of Honour, a member of the Société Nationale des Artistes Français, Commander of the Order of the Crown of Italy, and Chevalier of the Order of St. Michael; he was an honorary member of the Royal Academies of Bavaria and Dresden and of St. Luke, in Rome, and D.C.L. of the University of Glasgow. (T. R. Way and G. R. Dennis, 'The Art of J. M. Whistler,' 1903; Duret, 'Histoire de J. McNeill Whistler et de son œuvre,' 1904; Menpes, 'Whistler as I knew him,' 1904; G. R. Dennis in Bryan, 1905; J. and E. R. Pennell, 'Life,' 1908.

No. 1959. *Old Battersea Bridge.*

A single pier and part of two spans of the old wooden bridge at Battersea seen from the east side at night. The water, which is calm with faint ripples near the foreground, reflects a clear sky, and the buildings and lighted lamps on the far side of the river. Figures are crossing the bridge, and a barge with a single figure and bearing a light occupies the foreground below the pier of the bridge. A rocket rises from Cremorne Gardens on the right, and another has just burst into stars. The spirit of the picture may be illustrated by the painter's own words in the "Ten o'clock." "The sun blares, the wind blows from the east, the sky is bereft of cloud, and without, all is of iron. The windows of the Crystal Palace are seen from all points of London. The holiday-maker rejoices in the glorious day, and the painter turns aside to shut his eyes, The dignity of the snow-capped mountain is lost in distinctness, but the joy of the tourist is to recognise the traveller on the top. The desire to see, for the sake of seeing, is, with the mass, alone the one to be gratified, hence the delight in detail. And when the evening mist clothes the riverside with poetry, as with a veil and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairyland is before us—then the wayfarer hastens home; the working man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master—her son in that he loves

her, her master in that he knows her." The picture was in the Grosvenor Gallery, 1877, and was one of those brought into Court during the trial. (See account of this in "The Gentle Art of Making Enemies.") It appeared in the 1892 Exhibition under the printer's title "Nocturne—Blue and Gold—Old Battersea Bridge." At the 1905 Nw.G. Exhibition it appeared as "Nocturne—Blue and Silver." Till 1905 it was in the possession of Mr. R. H. C. Harrison.

Canvas, 26½ by 19½. The frame is the original one, designed and decorated by the artist. Presented by the National Art-Collections Fund, 1905.

No. **2426.** *Black Lion Wharf, Wapping.*

A number of the early Thames set, begun in 1859.\* Sixteen of them were published by Ellis and Green in 1871. No. 40 in Wedmore's Catalogue. Insc. 'Whistler 1859.'

Etching, 5½ by 8½. Presented, 1909.

**WIENS** (SIEGFRIED MAKEPEACE).

No. **2141.** *Girl and Lizard.*

A girl, lying on a rock, peers over the edge at a lizard, attached to the wooden base.

Bronze on wooden base, 9½ by 20½. Exh. R.A. and Chantrey Purchase. 1907.

**WILKIE** (SIR DAVID), R.A. 1785—1841.

Born in the parish of Cultra, Fifeshire, November 18 1785; third son of David Wilkie, the minister. He was placed in 1799 in the Trustees' Academy, Edinburgh, where in 1803 he won a ten-guinea premium for "Calisto in the Bath of Diana." He came to London in 1805, and entered the Academy Schools; soon afterwards he attracted notice by his "Village Politicians," exhibited at the R.A. 1806, which proved him a Scottish descendant of Ostade, Teniers and Brouwer. From this period his fame was established, each work adding to his popularity. The "Village Politicians" was followed by the "Blind Fiddler," the "Card Players," the "Rent-day," the "Jew's Harp," the "Cut Finger," the "Wardrobe Ransacked," the "Village Festival," and others. He was elected A.R.A. in 1809, and R.A. in 1811. His chief works from 1811 to 1825 were "Blind Man's Buff," the "Letter of Introduction," "Duncan Gray," "Distraint for Rent," the "The Rabbit on the Wall," the "Penny Wedding," the "Whisky Still," the "Reading of the Will" and the "Chelsea Pensioners," painted for the Duke of Wellington. Up to 1825 he was known exclusively as a *genre*

painter. In 1825 he left England for three years, during which he visited France, Germany, Italy and Spain, and reappeared as an historical and portrait painter, substituting a broader handling for the minutely full execution of his earlier works. This change he himself attributed to a more intimate acquaintance with the old masters, which he had acquired by his foreign tour. He was particularly struck by the works of Correggio, Rembrandt, Murillo and Velasquez. His most celebrated picture in this second style is his "John Knox Preaching," 1832, now in this collection, a picture that has suffered, like many of Wilkie's, from an indulgence in glazes of asphaltum. After the death of Lawrence in 1830 Wilkie was appointed painter in ordinary to His Majesty; he was already Limner to the King in Scotland. This post he had obtained after the death of Raeburn in 1823. He was knighted in 1836. In the autumn of 1840 he set out for a tour in the East, and at the close of the same year arrived at Constantinople, where he painted a portrait of the Sultan Abdul Medjid. From Constantinople he went to the Holy Land and Egypt. He complained of illness while at Alexandria, and on June 1 1841 he died on board the "Oriental" off Gibraltar: his body was committed on the same day to the deep. Wilkie exhibited 100 pictures at the Royal Academy. He was also the author of fourteen etchings, an art he revived in this country from the study of Rembrandt and Ostade. (See Nos. 2271—8 below); a complete list of his works, with their dates, and the prices he received, is given at the end of his "Life" by Allan Cunningham.

No. **231.** *Portrait of Thomas Daniell, R.A.*

An able landscape painter and engraver, well known for his great work on "Oriental Scenery," published in 1808, the joint production of himself and his nephew, William Daniell. He died in 1840, aged ninety-one. Insc. 'D. Wilkie f. 1838.'

Canvas, 29 by 24. Exh. R.A. 1838. Bequeathed by Miss Mary Ann Fuller, 1853.

No. **241.** *The Parish Beadle.*

"And an officer giveth sufficient notice what he is, when he saith to the party, 'I arrest you in the King's name'; and in such case the party at their peril ought to obey him."—Burns' *Justice*, vol. I., p. 103. (Quoted in R.A. Catalogue.) The beadle has arrested a party of four vagrants, who have been exhibiting the feats of a bear, a monkey and a dog, to the music of a tambourine and a hurdy-gurdy. A black-eyed woman, with the hurdy-gurdy, is the most prominent figure of the group; she appears half inclined to

resist the authority of the portly beadle, who has seized by the arm a boy carrying the monkey ; one assistant is busy opening the lock-up house, while another appears to be keeping off the crowd of boys disposed to follow the party. Insc. 'David Wilkie, 1823.'

Wood, 23½ by 35½. Exh. R.A. 1823. Bequeathed by Lord Colborne, 1854.

No. **328.** *The First Ear-ring.*

A mother is holding her child, who, with a frightened aspect, is undergoing the operation of having her ears bored. Insc. 'David Wilkie f. 1835.' A second picture with this title exhibited R.A. 1836.

Wood, 29 by 23½. Exh. R.A. 1835. Vernon Collection, 1847.

No. **330.** *A Woody Landscape.*

Painted in 1822 at Mr. Nursey's, The Grove, Little Bealings Wood-bridge, and given to him as a souvenir of Wilkie's visit. See No. **2131.**

Wood, 9 in. square. Vernon Collection, 1847.

No. **331.** *Newsmongers.*

A small group of men, women and children on an open place listening to a young woman reading the news. Originally painted for General Phipps.

Wood, 16 by 13½. Exh. R.A. 1821. Vernon Collection, 1847.

No. **894.** *The Preaching of Knox before the Lords of the Congregation, 10th June, 1559.*

"In Dr. M'Crie's life of this extraordinary person is described the event this picture is intended to represent, which took place during the regency of Mary of Guise, in the parish church of St. Andrew's, in Fifeshire, where John Knox, having just arrived from Geneva, after an exile of thirteen years, in defiance of a threat of assassination, and while an army in the field was watching the proceedings of his party, appeared in the pulpit and discoursed to a numerous assembly, including many of the clergy, when such was the influence of his doctrine that the provost, bailies and inhabitants harmoniously agreed to set up the reformed worship in the town. Close to the pulpit on the right of Knox are Richard Ballenden, his amanuensis, with Christopher Goodman, his colleague ; and, in black, the Maltese Knight, Sir James Sandilands, in whose house at Calder the first Protestant sacrament was received. Beyond the latter, in the scholar's cap and gown, is that accomplished student of St. Andrews, the Admirable Crichton. Under the pulpit is Thomas Wood, the precentor, with his hour-glass ; the schoolboy below is John Napier, Baron of Merchiston, inventor of the logarithms ;

and further to the right is a child which has been brought to be baptised when the discourse is over. On the other side of the picture, in red, is the Lord James Stuart, afterwards Regent Murray; beyond is the Earl of Glencairne; and in front, resting on his sword, is the Earl of Morton, behind whom is the Earl of Argyll, whose Countess, the half sister of Queen Mary, and the play in attendance upon her, make up the chief light of the picture. Above this group is John Hamilton, Archbishop of St. Andrew's, supported by the Bishop Beatoun, of Glasgow, with Quinten Kennedy, the Abbot of Cross Raguel, who maintained against Knox a public disputation. In the gallery is Sir Patrick Learmouth, Provost of St. Andrew's and Laird of Dairsie, and with him two of the bailies. The boy on their left is Andrew Melville, successor of Knox; and beyond him, with other Professors of the University of St. Andrews, is the learned Buchanan; at the back of the gallery is a crucifix, attracting the regard of Catholic penitents; and in the obscurity above is an escutcheon to the memory of Cardinal Beaton."—*R.A. Catalogue, 1832.* Insc. 'David Wilkie fecit 1832.' Commenced for the Earl of Liverpool, and completed for Sir Robert Peel. There is a small version at Petworth.

Wood, 48½ by 64½. Exh. R.A. 1832. Purchased with the Peel Collection from Parliamentary grant, 1871.

No. **921.** *Sketch for "Blind Man's Buff."*

Original design for the picture at Buckingham Palace, painted for the Prince Regent, and exhibited at the R.A. 1813. The sketch became the property of the Earl of Mulgrave, from whose collection in 1832 it passed into the possession of Mr. C. L. Bredel. Insc. 'D. W., 1811.'

Wood, 12 by 18. Exh. R.A. 1812. Bequeathed by Miss Harriet. Bredel, 1875.

No. **1187.** *A Sketch of Rustic Figures.*

Study for a group in the "Village Festival," N.G. No. 122. Underneath is a scrap of paper on which is written:—'Sent by D. Wilkie, 15 Aug. 1811.'

Pen and ink, 8½ by 4½. Bequeathed by Mrs. Elizabeth Vaughan, 1885.

No. **1727.** *Portrait of Mrs. Elizabeth Young, in Eastern Costume.*

Small full length, seated; light silk dress with long sleeves lined with rose; black jacket embroidered with gold and a turban. Executed at Jerusalem two months and five days before the death of the artist. Insc., 'David Wilkie f. Jerusalem, March 27, 1841.'

On light brown paper, pencil and water colour touched with white. 19 by 13½. Bequeathed by Mrs. Elizabeth Young, 1899.

No. **1739.** *A Cottage Fireside at Puckaster.*

Sir Willoughby Gordon sits in front of the fire cooking upon a griddle; a lady helps him. Insc. 'D. Wilkie. Niton, Oct. 14, 1822.'

Black chalk and pencil on grey paper with water-colour washes. 10 by 10½. Presented by Miss J. E. Gordon, 1888.

No. **1740.** *Portrait of Miss Julia E. Gordon.*

In cloak and a red fez seated on a terrace, turning over the leaves of a book. Insc. 'D. Wilkie Sept. 30th 1833.' Label on the back: "Julia Emily Gordon, sketched at 'The Orchard' by Sir David Wilkie, R.A., Sept., 1833, and given to Lady Gordon. Given to J. E. G. by her mother, January, 1852."

Pencil and water-colour, 12½ by 9½. Bequeathed by Miss J. E. Gordon, 1896.

No. **1741.** *Six Sketches in one frame.*

Label on back: "1832. Six sketches drawn by Sir David Wilkie, R.A., when visiting at 'The Orchard,' Isle of Wight, and given by him (and Lady Gordon) to J. E. Gordon. 1. Idea of a Rembrandt at her uncle's, Lord Gwydr's, sketched for Lady Gordon. 2. Archers. 3. J. E. G. in an African Fez (cap) with bow and arrows. 4. Fancy. 5. Fancy. J. E. G."

Pen, pencil, and water-colour. Bequeathed by Miss J. E. Gordon, 1896.

No. **1942.** *Sketch for a picture of William IV and Queen Adelaide.*

The King in a robe of State stands with sword in right hand on the step of a throne under red canopy. The Queen stands beside him on the right in white court dress with high head dress of ostrich feathers. Marble columns against the sky form the background. Label on the back: "The original sketch for the painting of William IV. and Queen Adelaide, approved by their Royal Highnesses." Exh. Royal Dublin Society, 1861.

Pencil and water-colour wash, 14½ by 9, with arched top. Presented by Mr. J. H. P. Bright, 1904.

No. **2131.** *A Pic-nic.*

Park scene, with figures to right on bank of a river which shows to left of foreground. This little picture appears to have been a holiday work of Wilkie's, painted at the same time as a small panel in the Vernon Collection ("A Woody Landscape," No. 330). It represents the friends with whom he was staying at the time, Mr. and Mrs. Nursey, of Grove, Little Bealings, Woodbridge; and their children, on an excursion to the grounds

of Sir Philip Brooke on the Orwell. A label on the back calls it "A sketch for the picture of the Nursey family," but no larger picture of the subject is known. This little picture had escaped the notice of writers on Wilkie, and the connection of the Vernon picture with it was revealed by a faint pencil inscription on the back of the former to the effect that it was given to Mr. Nursey as a souvenir of the visit. The date was July 1822. (See a letter in Cunningham's "Life," Vol. II., p. 81.) Wilkie's attempts in landscape pure and simple were few. He speaks of his "Sheep-washing" (1816), as the first, and he exhibited no other.

Wood, 7 by 10. Originally purchased by Sir Charles Robinson from the son of Mr. Nursey. Presented by Sir J. C. Robinson, C.B., through the National Art-Collections Fund, 1907.

The following etchings (Nos. **2271—2278**) were presented in 1908 by Sir J. C. Robinson, C.B., through the National Art Collections Fund:—

No. **2271.** *Head of an elderly Man.*

This is No. 1 in the list of fourteen etchings by Wilkie given in Laing's work "Etchings by Sir David Wilkie, R.A., and by Andrew Geddes, A.R.A." The descriptions of the plates are quoted from Laing, and the numbers in his list, under the letter "L."

2½ by 1½.

No. **2272.** *Lady at a Window.* (Two states, *a* and *b*.)

Lady seated at a window, reading a letter; a woman standing outside, with a child in her arms, appears to be craving an answer. L 2. Etched on reverse side of engraved visiting card. Insc. 'Mr. Wilkie.'

3½ by 1½.

No. **2273.** *Group of three Boys.*

A group of three boys; one standing up is holding a bowl or dish, his two companions are seated on the ground, and a dog is in the right-hand corner. L 3. Etched on reverse side of copper of No. 2271.

2½ by 1½.

No. **2274.** *The Sedan Chair.* (Fourth state.)

Two boys crossing their hands for the childish game of a "Sedan Chair," and inviting their companion, a young lady, to take her seat for a ride; they are accompanied by a dog. Landscape background. L 4.

4½ by 3½.



No. **2275.** *The Cottage Door.* (Two later states, *a* and *b*.)

Exterior of a cottage, in the manner of Adrian Ostade: two women stand at the door gossiping, one holding a child in her arms. L 5. Monogram 'D.W., 1820.'

4½ by 3½.

No. **2276.** *Reading the Will.* (Three states, *a*, *b*, and *c*.)

Study for a portion of Wilkie's finished painting, the "Reading of the Will," with the initials 'D.W., 1819' L 6.

3½ by 5.

No. **2277.** *The Lost Receipt.* (Two states, *a* and *b*.)

Interior of a dressing room, where a gentleman is seated, searching in one of his drawers: his wife stands by his side, resting her hand on his shoulder, while assisting him in his search; an elderly workman behind leans on the back of his chair, waiting patiently for the payment of his account. L 7.

5½ by 6½.

No. **2278.** *Mother and Child.* (Two states, *a* and *b*.)

A Dutch interior, richly furnished; a lady is seated on a carved chair, and rests her elbow on a table, on which her child stands and plays with her cap. On the table also is an ornamented jug of earthenware. L 9. Monogram, 'D.W., 1820.'

8½ by 7½.

**WILLCOCK** (GEORGE BURRELL). 1811-1852.

Born at Exeter, son of Charles Willcock, a coach-builder. At Bristol George had a brother in the same trade, who employed him to paint heraldic devices on carriages. This humble art did not, however, content him, and in 1842 he turned his attention to landscape, and by the advice of his friend James Stark studied constantly from nature, generally completing his work on the spot. From 1846 to 1851 he was an exhibitor at the R.A.; from 1839 he had shown at various exhibitions, including the Brit. Instit. and Society of Artists. He died in the spring of 1852.

No. **1389.** *Chelston Lane, Torquay.*

A group of thatched cottages surrounded by lofty oak and beech trees, which cast chequered shadows on their roofs and walls, and on the road beneath. On the left a farm labourer, sitting on a stile, converses with a peasant girl carrying a baby. In the foreground the road is crossed by a stream, in which two cows are lingering. Large fleecy clouds rise into a summer sky.

Canvas, 23½ by 19½. Purchased 1893, from Messrs. H. Graves & Co., out of the Clarke fund.

**WILLIAMS.** See **HAYNES WILLIAMS** (JOHN).

**WOODS** (HENRY), R.A.

No. 1531. *Cupid's Spell.*

A young fisherman talks to a girl spinning at the foot of a statue of Cupid in an old garden on the Lagoon at Venice. In the distance are the buildings of the city. Insc. 'Henry Woods Venice 1885.

Canvas, 46 by 29½. Exh. R.A. 1885. Tate Gift, 1894.

**WOODWARD** (THOMAS). 1801-1852.

Born at Pershore, Worcestershire; became a pupil of Abraham Cooper, and devoted himself chiefly to painting animals. At an early age he began to contribute pictures to the British Institution and afterwards to the R.A., where he was a constant exhibitor. He died at Worcester.

No. 1379. *The Ratcatcher.*

On the steps of a cottage door, a man in blue tailcoat, red waistcoat and velvet breeches sits over his humble meal, which he is about to share with two dogs, a rough and a smooth-haired terrier at his feet. Behind him a cat steals through the half-opened door towards a rat-trap by his side.

Wood, 16½ by 20½. Bequeathed by Mr. Edward Archer, 1892.

**WYLLIE** (CHARLES WILLIAM).

No. 1594. *Digging for Bait.*

Low tide; young fishwives and fishermen digging on the wet beach for sand-worms; beyond them the dunes, golden in the evening light and reflected in pools left by the sea. Painted at Ambleuse. Insc. 'O. W. Wyllie, 1877.'

Canvas, 24½ by 49. Exh. R.A. and Chantrey Purchase, 1877.

**WYLLIE** (WILLIAM LIONEL), R.A.

No. 1580. *Toil Glitter Grime and Wealth on a Flowing Tide.*

The Thames below London Bridge; a steam tug towing a string of barges forms the principal feature of a busy panorama; beyond are numerous steamers and sailing ships; the Isle of Dogs and domes of Greenwich Hospital form the distance. Insc. 'W. L. Wyllie, 1883.'

Canvas, 44½ by 65. Exh. R.A. and Chantrey Purchase, 1883.

No. 1697. *The Battle of the Nile.*

The closing scene of the battle, lit by the moon and burning ships; the spectator is looking down the line of ships to the south-east. On the left the French ship "Guerrier" is seen a complete wreck; beyond is Nelson's flag ship, the "Vanguard," engaged with the "Spartiate" and "Aquilon," while on the right the fight is still raging round the "Orient," three-decker, which is a mass of flames. In the distance the "Culloden" is ashore on a reef; in the near foreground are the boats of the "Zealous" rowing to take possession of a prize. Insc. 'W. L. Wyllie 1899.'

Canvas, 59½ by 107½. Exh. R.A. and Chantrey Purchase, 1899.

**YEAMES** (WILLIAM FREDERICK), R.A.No. 1609. *Amy Robsart.*

"In less than two minutes, Foster, who remained behind, heard the tread of a horse in the courtyard, and then a whistle similar to that which was the Earl's usual signal; the instant after, the door of the Countess's chamber opened, and in the same moment the trap-door gave way.

"There was a rushing sound—a heavy fall—a faint groan—and all was over.

"'Look down into the vault, what seest thou?'

"'I see only a heap of white clothes like a snowdrift.'"

—"Kenilworth," by Sir Walter Scott.

Canvas, 109½ by 72. Exh. R.A. and Chantrey Purchase, 1877.

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1,959	Whistler.	2,116 Rothenstein.
1,960	Bundy.	2,117 Legros.
1,961	Cowper.	2,119 Charles.
1,962	Aumonier.	2,120 Hunt,
1,963	Furse.	Holman.
1,964	Speed.	2,121 Stevens.
1,965	Alexander.	2,122 Charles.
1,966	Chambers.	to
1,967	Hurlstone.	2,126 —
1,968	Cooke.	2,131 Wilkie.
1,970	Hunt, W. H.	2,132 Stevens.
to	—	2,137 Taylor.
1,974	—	2,138 Friedenson.
1,975	Roberts.	2,139 Simmonds.
1,976	Cooper.	2,140 Mackennal.
1,977	Foster.	2,141 Wiens.
1,978	Prout.	2,142 Ward, J.
1,979	Taylor.	2,164 Stark, J.
1,980	Turner.	2,165 Stevens.
1,981	—	to
1,983	Watts.	2,198 —
1,984	Turner.	2,199 Lewis.
to	—	to
2,002	—	2,203 —
2,003	Stevens.	2,212 Stevens.
to	—	2,213 —
2,052	—	2,214 Potter.
2,053	Sargent.	2,215 Kerr.
2,054	Armstead.	2,230 Blake.
2,055	Turner.	2,231 —
2,059	Furse.	2,242 Dressler.
2,060	Linnell.	2,252 Hook.
2,061	Thomas, J.	2,259 Clausen.
2,063	Brown, F. M.	2,260 Sims.
2,064	Turner.	2,261 Hughes-
to	—	Stanton.
2,068	—	2,262 Knight,
2,700	Leslie, G. D.	J. W. B.
2,071	Craig.	2,263 Gow, M.
		2,264 Dadd.
		2,435 Parker.
		2,436 —
		2,266 Mackennal.
		2,267 Hartwell.
		2,268 Thomas, J. H.
		2,269 Stevens.
		2,270 —
		2,271 Wilkie.
		to
		2,278 —
		2,279 Jackson.
		2,296 Goodwin.
		to
		2,299 —
		2,300 Bone.
		2,301 Turner, C.
		2,302 Turner.
		to
		2,313 —
		2,314 Peole.
		2,315 Müller.
		to
		2,387 —
		2,388 Branwhite.
		2,389 Stevens.
		2,390 Penley.
		to
		2,393 —
		2,394 Smetham.
		to
		2,404 —
		2,405 Scott, D.
		2,406 Campion.
		2,407 Seddon, J. P.
		2,408 Owen.
		2,409 Brown, F. M.
		to
		2,419 —
		2,420 Gastineau.
		2,421 Collinson.
		2,422 Hunt, W. H.
		2,424 Turner.
		2,425 —
		2,426 Whistler.
		2,427 Haden.
		2,428 Cameron.
		2,429 Bone.
		2,430 Short.
		2,431 Shannon,
		— C. H.
		2,432 Legros.
		2,433 Pettie.
		2,434 Callow.
		—

No.		No.		No.	
2,440	Rossetti.	2,735	Knight, J. B.	2,854	Deverell.
2,441	Smith, F. W	2,737	Stevens.	2,855	Dighton.
2,442	Robinson.	2,738	Brown, A.	2,859	Rossetti.
2,443	—	2,739	Bayes.	2,860	—
2,444	Harding.	2,740	Lear.	2,861	Storey.
2,445	Haydon.	to	—	2,865	Deverell.
2,446	Keene.	2,756	—	to	—
to	—	2,760	Burne-Jones.	2,868	—
2,471	—	2,761	Butler.	2,869	Stevens.
2,472	Geddes.	2,762	Walker.	2,871	Lawes - Wit-
2,473	Steer.	2,763	Thomas.	2,872	teronge.
2,476	Hughes.	2,766	Swan.	2,872	Steer.
2,478	Bell, R. A.	2,768	Swan.	2,883	Calvert.
2,479	Rackham.	to	—	to	—
2,481	Herkomer.	2,781	—	2,885	—
2,675	Tadema.	2,782	Turner.	2,886	Callow.
2,676	Turner.	to	—	2,887	Stevens, A.
to	—	2,784	—	to	—
2,681	—	2,785	Stevens, A.	2,892	—
2,682	Watts.	2,787	Olsson.	2,893	—
2,683	Rothenstein.	2,788	Reynolds-	2,894	Emanuel
2,684	Brown, F. M.	—	Stephens.	2,895	Jack.
2,685	Rossetti.	2,789	Leslie, A. J.	2,896	Brown, M.
2,686	Blake.	2,791	Brown, F. M.	2,91	Smetham.
2,687	Walker.	to	—	2,918	Legros.
2,688	—	2,793	—	2,919	Crane.
2,689	Pinwell.	2,794	Lear.	2,931	Stevens, A.
2,690	—	to	—	2,932	—
2,691	Turner	2,801	—	2,933	Sims.
to	—	2,802	Stevens, A.	2,934	West.
2,707	—	to	—	2,935	Lemon.
2,708	Swan.	2,849	—	2,936	Briggs.
2,726	Ruskin.	2,850	Reproduc-	2,937	Hatherell.
2,728	Smith.	to	tions after	2,938	Watson.
2,730	Unknown.	2,851	Stevens, A.	2,939	Stevens, A.
2,733	Knight, J. B.	2,852	Stevens, A.	2,941	Turner.
2,734	—	2,853	Lantéri.	2,942	—



# **LIST OF PURCHASES, PRESENTATIONS AND BEQUESTS.**

## **I.—PURCHASES.**

### **FROM PARLIAMENTARY GRANTS.**

Artist.	Subject.	Date.
J. Ward ...	Landscape with Alderney Bull, &c. ...	1862
Wilkie ...	John Knox Preaching ...	1871
J. Ward ...	Gordale Scar ...	1878
Blake ...	The Spiritual Form of Pitt... ..	1882
Dyce ...	Pegwell Bay, Kent ...	1894
Lewis ...	The Courtyard; Coptic Patriarch's House	1900
Stevens ...	Mrs. Collmann ...	—
" ...	Portrait of an Artist... ..	1908
" ...	A Portrait ...	—

### **FROM THE LEWIS FUND.**

Mulready ...	Village Snow Scene ...	1878
Müller ...	River and Rocks ...	—
Lancaster ...	A View of Southampton ...	1894
Stevens ...	Judith ...	1903
" ...	King Alfred and his Mother ...	—
" ...	The Angel to the Shepherds ...	1905
" ...	Study of a nude female figure ...	—
Chambers ...	Dutch East Indiamen ...	—
Hurlstone... ..	Incident from Gil Blas ...	—
Stevens ...	Sixty-nine studies ...	—
Madox Brown ...	Chaucer at King Edward's Court ...	1906
J. Ward ...	Gordale Scar (sketch) ...	1907
Stevens ...	Thirty-three studies... ..	—
" ...	Forty-eight studies and 2 sets of reproductions.	—
Poole ...	Vision of Ezekiel (sketch) ...	1908
Hughes ...	April Love ...	1909
Rossetti ...	Mary Magdalene... ..	1912
" ...	Mary Nazarene ...	—
Callow ...	Album containing 25 pencil drawings	—

### **FROM THE CLARKE FUND.**

Egg ...	Beatrice Knighting Esmond ...	1893
Mason ...	The Cast Shoe ...	—
Willcock ...	Chelston Lane, Torquay ...	—
Lewis ...	Edfou, Upper Egypt ...	1894
Furse ...	Diana of the Uplands ...	1906
Potter ...	The Music Lesson ...	—

### **FROM THE WALKER FUND.**

Walker ...	The Vagrants... ..	1886
Rossetti ...	Ecce Ancilla Domini ...	—

### **FROM THE WHEELER FUND.**

J. Stark ...	Valley of the Yare ...	—
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### **FROM THE MACKERELL FUND.**

Deverell ...	Lady Feeding a Bird ...	1912
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## II.—PRESENTATIONS.

## BY INDIVIDUALS.

Artist.	Subject.	Donor.	Date
Banks ...	Thetis & Achilles (marble relief).	Mrs. Forster ...	1845
Wilkie ...	The First Earring	Mr. Robert Vernon ...	1847
—	Woody Landscape	—	—
—	News mongers	—	—
Collins ...	Prawn Catchers	—	—
Newton ...	Yorick and Grisette	—	—
—	The Window	—	—
Etty ...	Youth on the Prow	—	—
—	The Lute Player	—	—
Bonington ...	Column of St. Mark	—	—
Good ...	The Newspaper	—	—
Müller ...	Lycian Peasants	—	—
Mulready ...	The Last in	—	—
—	Fair Time	—	—
Eastlake ...	Christ Lamenting over Jerusalem.	—	—
—	Haidee ...	—	—
—	Escape of Carrara Family.	—	—
Roberts ...	Burgos Cathedral	—	—
—	Saint Paul's, Antwerp	—	—
C. R. Leslie ...	Sancho Panza and the Duchess.	—	—
—	Uncle Toby and Widow Wadman.	—	—
Stanfield ...	Entrance to Zuyder Zee	—	—
—	Battle of Trafalgar	—	—
—	Lake of Como	—	—
—	Venice	—	—
Landseer ...	High and Low Life	—	—
—	Highland Music	—	—
—	The Hunted Stag	—	—
—	Peace	—	—
—	War	—	—
Pickersgill ...	Mr. Robert Vernon	—	—
Maclise ...	Play Scene in Hamlet	—	—
—	Malvolio and the Countess.	—	—
Hart ...	The Synagogue	—	—
Webster ...	Going into School	—	—
—	A Dame's School	—	—
Creswick ...	Pathway to Church	—	—
E. M. Ward ...	Dr. Johnson at Lord Chesterfield's.	—	—
—	Fall of Clarendon	—	—
—	South Sea Bubble	—	—
Danby... ..	Fisherman's Home	—	—
Linnell ...	Woodcutters	—	—
—	Windmill	—	—

Presentations by Individuals—*continued*.

Artist.	Subject.	Donor.	Date.
Lane ...	Gouty Angler ...	Mr Robert Vernon ...	1847
Lance ...	Basket of Fruit, &c. ...	—	—
—	Red Cap ...	—	—
—	Fruit ...	—	—
Egg ...	Le Diable Boiteux ...	—	—
Horsley ...	Pride of the Village ...	—	—
Cooke ...	Dutch Boats in Calm... The Boat House ...	—	—
Goodall ...	Village Holiday ...	—	—
—	Tired Soldier ...	—	—
Herring ...	Scanty Meal ...	—	—
Gibson ...	Hylas and Nymphs ... (marble sculpture).	—	—
Turner ...	The Prince of Orange. afterwards William III., landing at Tor- bay.	—	—
—	Bridge of Sighs ...	—	—
—	The Golden Bough ...	—	—
—	Venice, the Canal of the Giudecca &c.	—	—
Haydon ...	"Punch" or "May- Day."	Mr. George Darling, M.D.	1862
Armitage ...	Remorse of Judas ...	The Painter ...	1866
Blake ...	David delivered ...	Mr. G. T. Saul ...	1878
—	Allegorical Composi- tion (water-colour).	—	—
Linnell ...	Mrs. Ann Hawkins ...	Mr. F. Piercy ...	1882
Lawson ...	August Moon ...	Mrs. Cecil Lawson ...	1883
Blake ...	Procession from Calvary (tempera).	Mr. F. T. Palgrave ...	1884
Bridell ...	Woods of Sweet Chest- nut.	Mrs. Bridell Fox ...	1886
Fuseli ...	Titania and Bottom ...	Miss J. Carrick Moore	1887
Constable ...	House in which the Artist was born.	Miss Isabel Constable	—
—	The Salt Box ...	—	—
—	Hampstead Heath ...	—	—
—	Bridge at Gillingham ...	—	1888
—	Church Porch, Berg- holt.	—	—
Holland ...	Hyde Park Corner ...	Miss E. J. Wood ...	—
Unknown ...	Hyde Park Corner ...	—	—
J. F. Lewis ...	Sketch in Spain ...	Miss J. E. Gordon ...	—
David Cox ...	Harlech Castle... Sketch of a Harbour...	—	—
John Varley ...	Sea-piece ...	—	—
—	Sea-piece, with Fishing Boats in a Calm.	—	—
Wilkie... ...	A Cottage Fireside ...	—	—
Rossetti ...	Beata Beatrix ...	Lady Mount-Temple ...	1889

Presentations by Individuals—*continued.*

Artist.	Subject.	Donor.	Date.
W. B. Scott ...	Eve of the Deluge ...	Miss Alice Boyd ...	1891
Walker ...	Harbour of Refuge (oil)	Mr. William Agnew ...	1893
J. Z. Bell ...	Cardinal Bouchier and widow of Edward IV.	Mrs. J. Z. Bell ...	—
Dyce ...	St. John leading the Blessed Virgin from the Tomb.	Anonymous ...	1894
Müller ...	Eastern Street Scene ...	Lady Weston ...	1895
—	Dredging on the Med- way.	Mr. Holbrook Gaskell	1896
G. Richmond...	Christ and Woman of Samaria.	Mr. Richmond's Family	1897
J. P. Knight ...	Sacking a Church ...	Col. Knight Prescott...	—
Hilton ...	Nature Blowing Bubbles.	Mr. Charles Butler ...	—
Martineau ...	Last Day in the Old Home.	Mr. E. H. Martineau ...	—
H. Macallum...	Crofter's Team ...	Mr. E. Homan...	—
Landseer and Millais.	Equestrian Portrait ...	Anonymous ...	—
Crome...	Near Hingham, Norfolk	Mr. Henry Tate	—
Hoppner ...	Lady's Portrait ...	—	—
Millais ...	Ophelia... ..	—	—
—	Vale of Rest ...	—	—
—	Knight Errant... ..	—	—
—	North West Passage ...	—	—
—	Mercy, St. Bartho- lomew's Day.	—	—
Leighton ...	And the Sea gave up the Dead.	—	—
Hook ...	Home with the Tide ...	—	—
—	Young Dreams ...	—	—
—	Seaweed Raker ...	—	—
Riviere ...	Gadarene Swine ...	—	—
—	Giants at Play... ..	—	—
—	Companions in Mis- fortune	—	—
—	Blockade Runner ...	—	—
Orchardson ...	Her First Dance ...	—	—
—	The First Cloud ...	—	—
—	Her Mother's Voice ...	—	—
Fildes ...	The Doctor ...	—	—
Alma - Tadema	Silent Greeting ...	—	—
Graham ...	A Rainy Day ...	—	—
Faer ...	The Silken Gown ...	—	—
—	Faults on both Sides...	—	—
—	A Highland Mother ...	—	—
Davis ...	Mother and Son ...	—	—
A. C. Gow ...	Musical Story by Chopin	—	—
—	A Lost Cause ... ..	—	—

Presentations by Individuals—*continued.*

Artist.	Subject.	Donor.	Date.
Woods...	Cupid's Spell ...	Mr. Henry Tate.	1897
Landseer	Scene at Abbotsford ...	—	—
—	Uncle Tom and his wife for Sale.	—	—
Phillip	The Promenade ...	—	—
Holl ...	"Hush" ...	—	—
—	Hushed ...	—	—
Nicol ...	Wayside Prayer ...	—	—
—	The Emigrants ...	—	—
Boughton	Weeding the Pavement	—	—
Leader	Valley of the Llugwy	—	—
Waterhouse	The Oracle ...	—	—
—	St. Eulalia ...	—	—
—	Lady of Shalott ...	—	—
Forbes	Health of the Bride ...	—	—
Pyne ...	Totland Bay ...	—	—
Linnell	Noonday Rest ...	—	—
—	Contemplation... ..	—	—
Halswelle	Pangbourne ...	—	—
A. Moore	Blossoms ...	—	—
Goodwin	Sirbad the Sailor ...	—	—
Waller	Success ! ...	—	—
—	Sweethearts and Wives	—	—
Lady Butler	Remnants of an Army	—	—
Haynes-Williams.	Ars Longa Vita Brevis	—	—
Sadler ...	Thursday ... ..	—	—
—	A Good Story ... ..	—	—
Reid ...	County Cricket Match	—	—
E. Douglas	Mother and Daughter	—	—
S. J. Carter	Morning with Wild Red Deer.	—	—
Kennington	Orphans ... ..	—	—
Millais	St. Stephen ... ..	—	—
—	A Disciple ... ..	—	—
Müller	Carnarvon Castle ...	—	—
Riviere	Sympathy ... ..	—	—
Stanley	His First Offence ...	—	—
Mason...	Wind on the Wold ...	—	—
A. W. Hunt	Windsor Castle ... ..	—	—
Gregory	Marooning ... ..	—	—
Leighton	The Sluggard ... ..	—	—
Ford ...	A Singer ... ..	—	—
Stevens	Isaiah ... ..	Mr. C. J. Knowles	—
H. Macallum...	Gathering Seaweed ...	Mr. E. Homan	—
—	A Capri Boy .. ..	—	—
Watts ...	Eighteen Pictures ...	The Painter ... ..	—
Leighton	Sketch of No. 1754 ...	Prof. Legros ... ..	1898
C. P. Knight	Kyles of Bute ... ..	Miss A. F. C. Knight...	—
Millais	Order of Release ...	Sir H. Tate ... ..	—

Presentations by Individuals—*continued.*

Artist.	Subject.	Donor.	Date.
Madox Brown	Fourteen Sheets of Studies, five probably by an assistant.	Mr. E. Houghton	... 1898
Smetham	Eleven Etchings	—	—
Campion	Guards (lithograph)	—	—
Gastineau	Farm Buildings	—	—
D. Scott	Byeway to Hell	—	—
J. P. Seddon	St. Sauveur, Caen	—	—
Owen	Old Welsh Bridge	—	—
Collinson	The Child Jesus	—	—
Holman Hunt	Etching...	—	—
A. Poynter	A Street	Miss Poynter	... —
—	Northleach Church	—	—
Pomeroy	Dionysos	Mr. H. Pfungst	... —
A. MacCallum	Burnham Beeches	The Painter	... 1899
Watts	The All Pervading	—	—
Bates	Hounds in Leash	Lord Wemyss	... —
Bonington	Cheyne Walk	Mr. E. Homan	... —
Fielding	View in Sussex	—	—
Cattermole	Castle Entrance	—	—
Bennett	Richmond Park	—	—
Donaldson	Puerto San Martin, Toledo.	Miss Twining	... —
A. MacCallum	Monarch of the Glen	The Painter	... —
Gulich	Violin Concerto	Sir Henry Tate	... —
Edwards	Thames near Waterloo Bridge.	Mrs. E. Edwards	... 1900
Millais	Boyhood of Raleigh	Lady Tate	... —
Watts	Love Triumphant	The Painter	... —
—	Time Death and Judg- ment.	—	—
S. R. J. Smith	Design for the Tate Gallery.	The Artist	... —
Watts	Clytie	The Artist	... —
Peacock	The Sisters	—	—
Davis	After Sunset	—	—
Bates	War	Mr. C. J. Knowles	... —
Brook	Eve	Sir Henry Tate	... —
T. Sandby	Freemasons Hall	Mr. Wm. Sandby	... 1901
P. Sandby	Edinburgh Castle	—	—
—	Carmarthen Castle	—	—
—	Banqueting Hall, El- tham.	—	—
—	Cemetery Gate. St. Augustine's, Canter- bury.	—	—
Watts	The Court of Death	The Artist	... 1902
Brett	From the Dorsetshire Cliffs.	Mrs. Brett	... —
Allen	Landscape	Mr. T. W. Bacon	—

Presentations by Individuals—*continued*.

Artist.	Subject.	Donor.	Date.
Weils ...	Victoria Regina ...	Mrs. Street and Mrs. Hadley.	1903
Watts ...	Life's Illusions ...	Mrs. Seymour ...	—
Calthrop ...	Scottish Jacobites ...	Mrs. Calthrop ...	—
Bough... ..	Holmwood, Dorking ...	Earl of Carlisle ...	1904
G. D. Leslie ...	Kept in School ...	Sir Wm. Agnew ...	—
Wilkie ...	William IV. and Queen Adelaide.	Mr. Bright ...	—
A. Gilbert ...	G. F. Watts ...	Mrs. G. F. Watts ...	—
Chantrey ...	Reclining Nymph ...	Miss Tye ...	—
Dressler ...	John Ruskin (bus ...	Mr. T. Thornton ...	—
Frampton ...	Charles Keene... ..	Mrs. Edwards... ..	1905
H. Carter ...	The Last Ray ...	Mrs. Carter ...	—
Watts ...	Echo ...	Mrs. Watts ...	—
Sargent ...	Miss Ellen Terry ...	Mr. J. J. Duveen ...	1906
Linnell ...	The Last Load... ..	Mr. J. W. Carlile ...	—
J. Thomas ...	W. P. Frith ...	Mr. L. Löwenthal ...	—
Walker ...	Woman in White ...	Mr. Claude Phillips ...	—
Brabazon ...	Houses at Tivoli ...	Mrs. H. Combe ...	1907
—	Vase of Flowers ...	—	—
—	Murcia ...	—	—
—	Tivoli ...	—	—
—	Les Rochers Rouges ...	Mr. J. S. Sargent, R.A.	—
Rothenstein ...	Jews Mourning ...	Mr. J. Moser ...	—
Legros ...	Mr. John Gray ...	Judge Evans ...	—
Charles ...	Will it Rain? ...	Mr. John Maddocks ...	—
Stevens ...	Studies for "Isaiah" ...	Mr. J. R. Clayton ...	—
Charles ...	Two Sheets of Studies	Prof. F. Brown ...	—
—	Three Sheets of Studies	Mrs. James Charles ...	—
Lewis ...	Five Studies ...	Mr. H. H. Finch ...	—
Potter ...	Little Dormouse ...	Lady Tate ...	1908
Kerr ...	The Artist ...	Mrs. Charles Kerr ...	—
Hook ...	Wreckage from the Fruiter.	The Painter's Two Sons	—
J. H. Thomas ...	Mrs. A. Wertheimer ...	Mr. A. Wertheimer ...	—
Goodwin ...	Four Water-colours ...	Miss E. P. McGhee ...	—
Bone ...	Charing Cross, 1906 ...	Miss E. P. McGhee ...	—
C. Turner ...	J. M. W. Turner ...	Mr. S. C. Cockerell ...	—
Müller ...	73 Water Colours and Drawings.	Lady Weston ...	—
Branwhite ...	W. J. Müller ...	—	—
Stevens ...	Studies for "Isaiah" ...	Mr. James Gamble ...	—
Penley ...	Four Studies ...	Dr. E. J. Steegmann ...	—
Whistler ...	Black Lion Wharf ...	Anonymous ...	1909
Haden... ..	Battersea Reach ...	—	—
Cameron ...	The Admiralty... ..	—	—
Bone ...	St. James's Hall ...	—	—
Short ...	Rye Pier ...	—	—
C. H. Shannon ...	The Ruffled Sea ...	—	—
—	The Modeller ...	—	—

Presentations by Individuals—*continued.*

Artist.	Subject.	Donor.	Date.
Legros...	... Alfred Stevens ...	The Artist ...	1909
Pettie...	... Portrait of the Artist...	Mr. J. MacWhirter, R.A.	—
Callow	... Richmond Castle, York-shire.	Mrs. Callow ...	—
—	Graud Canal, Venice ...	—	—
Rossetti	... Sancta Liliās ...	Madame Deschamps ...	—
Robinson	... Corfe Castle ...	Mr. Charles Newton Robinson.	—
—	* Newton Manor... ..	—	—
Harding	... South Brent ...	—	—
Haydon	... Study for Solomon . .	—	—
Keene ...	... Drawings for "Punch" and Studies.	Mr. J. P. Heseltine ...	—
—	Study, a Man Seated ...	Mr. J. Greig ...	—
Geddes	... The Artist's Mother (Etching)	Mr. J. P. Heseltine ...	—
Steer ...	... Chepstow Castle ...	Miss M. H. Dodge ...	—
F. W. Smith	... Sir F. Chantrey ...	Mr. W. White ...	—
Herkomer	... Council of Royal Academy, 1907.	The Artist ...	—
Watts ...	... Portrait of a Gentleman.	Anonymous ...	1910
F. M. Brown...	Our Lady of Good Children.	Mr. A. A. de Pass ...	—
Rossetti	... Mornia Pomona ...	—	—
Blake ...	... Oberon Titania, &c. ...	—	—
Walker	... Refreshment ...	—	—
—	Marlow Ferry ...	—	—
Pinwell	... Pied Piper of Hamelin	—	—
—	Strolling Players ...	—	—
Ruskin	... Olive Branch ...	Mr. Claude Phillips ...	—
Smith ...	... Portrait of J. W. M. Turner.	Mr. Joseph Duveen ...	—
Knight, J. B. ...	3 Drawings ...	Rev. A. Pontifex ...	—
Stevens	... Dead Child ...	Mrs. Walter Campion ...	—
Lear ...	... 25 Drawings ...	The Earl of Northbrook ...	—
Burne-Jones	... Desiderium ...	Sir Philip Burne-Jones ...	—
Turner	... Deluge (Print)... ..	Mr. W. White ...	—
—	Flounder off Battersea (Print).	—	—
—	" (Copperplate)	—	—
Unknown	... Silhouette Portrait of J. W. M. Turner.	Mr. James Lahee ...	—
Butler...	... Mr. Heatherley's Holiday.	Representatives of the late Mr. Jason Smith	1911
Thomas	... Lycidas... ..	Mr. and Mrs. M. E. Sadler through National Art-Collections Fund.	—
Stevens	... Cast of the Equestrian Figure for the Wellington Memorial.	Mr. John Tweed ...	—



Presentations by Individuals—*continued.*

Artist.	Subject.	Donor.	Date.
Deverell	... 4 Drawings ...	Mr. Wykeham Deverell.	1912
Stevens	... Pair of Lions (plaster)	Mr. Enrico Cantoni	...
Lawes-Witte- ronge.	Dirce ...	Lady Lawes-Witte- ronge.	—
Calvert	... 2 Drawings ...	Mr. S. Calvert	...
—	... 1 Portfolio of 11 En- gravings.	—	—
Stevens	... Judith (bronze) ...	Sir Charles Holroyd	—
—	David „ ...	—	—
—	Jael „ ...	—	—
—	Struggling Figures (bronze).	—	—
—	Figure for Fountain (bronze).	—	—
—	1 Drawing for Foun- tain.	—	—
Legros	... Le Repas des Pauvres	Rosalind, Countess of Carlisle.	—
—	Set of 26 Medals (bronze).	Mr. C. A. Ionides	...
Smetham	... Days of Noah (etching)	Mr. J. Fairhurst	...
Legros ...	... Retreat from Moscow	Mrs. Watts by the wish of the late Mr. G. F. Watts.	1913
Crane ...	... Renaissance of Venus	Mrs. Watts by the wish of the late Mr. G. F. Watts.	—
Stevens	... Bust of Herbert Coll- mann (bronze).	Mr. Alfred A. de Pass	—
—	Bust of Leonard Coll- mann (bronze).	—	—
—	Portrait of W. B. Spence.	—	—
Orpen ...	... The Mirror ...	Mrs. Coutts - Michie through the National Art-Collections Fund.	—
Turner ...	... Windmill and Lock (etching).	Mr. W. G. Rawlinson	—
—	Shipping at the En- trance of the Med- way (drawing).	Mr. W. G. Rawlinson	—
Leighton	... Needless Alarms (wax)	Mr. C. Fairfax Murray	—

## BY BODIES OF SUBSCRIBERS.

Artist.	Subject.	Donor.	Date.
Joseph	... Sir David Wilkie ...	Subscribers ...	1844
T. Seddon	... Jerusalem ...	—	1857
Weekes	... William Mulready ...	—	1866
—	Thomas Stothard ...	—	1868

Presentations—*continued*By Bodies of Subscribers—*continued*.

Artist.	Subject.	Donor.	Date.
Madox Brown	Christ washing Peter's Feet.	St. Subscribers ...	1893
Legros ...	Femmes en Prière ...	—	1897
Goodall ...	Ploughman and Shepherdess.	—	1898
McLachlan ...	Evening Quiet...	—	—
Brock ...	Sir Henry Tate ...	—	—
Burne-Jones ...	King Cophetua ...	—	1900
Lantéri ...	Paysan ...	Pupils of Prof. Lantéri	1902
Brabazon ...	The Pink Palace ...	Subscribers ...	1907
—	The Grand Canal ...	—	—
Stevens ...	Maternity (Study) ...	—	—
Holman Hunt	The Ship ...	—	—
Dighton ...	View of Jerusalem ...	Lady Scott, Miss E. G. Hill, and other friends and relatives of the Dighton family.	1911

## BY PUBLIC BODIES.

Artist.	Subject.	Donor.	Date.
Mulready ...	Three Academy Studies	Society of Arts ...	1858
Watts ...	Story from Boccaccio	Members of the Cosmopolitan Club.	1902
Whistler ...	Old Battersea Bridge...	National Art - Collections Fund.	1905
Strang ...	Mr. Henry Newbolt ...	—	1906
Wilkie...	The Picnic ...	—	1907
Stevens ...	Morris Moore ...	—	—
—	Valour and Cowardice	—	1908
—	Truth and Falsehood...	—	—
Wilkie...	Fourteen Etchings ..	—	—
Jackson ...	Portrait Drawing of Wilkie.	—	—
Rothenstein ...	A. Rodin ..	—	1910
Swan ...	Panthers Resting ...	—	—
—	15 Drawings ...	Swan Memorial Fund	1911
Stevens ...	Reproduction of Fire-place at Dorchester House.	Alfred Stevens Memorial Committee.	—
Lantéri ...	Bust of Alfred Stevens	Alfred Stevens Memorial Committee.	—
Storey ...	My Mother ...	National Art - Collections Fund.	1912
Steer ...	Music Room ...	—	—
Stevens ...	Plaster Sketch for Lunette of Overmantel, Dorchester House.	—	—
—	Plaster Model for the Equestrian Statue of Wellington (fragmentary).	Wellington Monument Completion Committee.	1913

## III. BEQUESTS.

Artist.	Subject.	Testator.	Date.*
Wilkie ...	T. Daniell, R.A. ...	Miss M. A. Fuller ...	1853
—	The Parish Beadle ...	Lord Colborne... ..	1854
Turner ...	100 finished pictures, 182 unfinished, 20,080 drawings and sketches in colour and black and white.	The Painter ... ..	1856
Landseer ...	Highland Dogs ...	Mr. Jacob Bell ... ..	1859
—	Alexander and Dio- genes.	—	—
Landseer ...	Maid and Magpie ...	Mr. Jacob Bell ... ..	1859
—	Shoeing... ..	—	—
Etty ...	The Bather ... ..	—	—
Frith ...	Derby Day ... ..	—	—
E. M. Ward ...	James II., &c. ... ..	—	—
W. F. Douglas	Bibliomania ... ..	—	—
Lee & Cooper...	River Scene ... ..	—	—
Turner ...	Fishing Boats in a Stiff Breeze.	John Meeson Parsons	1870
Eastlake ...	Byron's Dream ... ..	Mr. T. Howard ... ..	1872
Good ...	No News ... ..	Mrs. M. E. Good ... ..	1874
—	Fisherman with Gun	—	—
—	Study of a Boy ... ..	—	—
Wilkie... ..	Blind Man's Buff ...	Miss H. Bredel ... ..	1875
Linton... ..	Temples of Paestum...	The Painter ... ..	1876
Poole ...	Vision of Ezekiel ...	—	1879
Cattermole ...	Study ... ..	Mr. J. Henderson ... ..	—
—	Scene of Ancient Monastic Life.	—	—
—	Ditto ... ..	—	—
—	Study ... ..	—	—
Mulready ...	Sea Shore Scene ...	Mrs. E. Vaughan ... ..	1885
C. R. Leslie ...	Scene from Comus ...	—	—
Lance ..	A Fruit-piece ... ..	—	—
Wilkie... ..	Rustic Figures ... ..	—	—
Turner ...	Cliveden on Thames	—	—
Webster ...	The Artist's Father and Mother.	The Painter ... ..	1886
Landseer ...	Distinguished Member of Humane Society.	Mr. Newman Smith ...	1887
Constable ...	Harwich, Sea and Lighthouse.	Miss I. Constable ... ..	1888
Müller ...	Lake-side Scene ... ..	Mr. L. S. Pratten ... ..	1889
Woodward ...	The Rat-catcher ... ..	Mr. E. Archer ... ..	1892
Rossetti ...	Rosa Triplex ... ..	Mr. J. J. Lowndes ... ..	—
Eastlake ...	Mrs. C. H. Bellenden Ker.	Mr. Charles H. Bellen- den Ker.	1893
—	Ippolita Torelli ... ..	Lady Eastlake ... ..	1894

\* The date given is that at which the Will became operative.

Bequests—*continued*.

Artist.	Subject.	Testator.	Date.
Inchbold ...	The Moorland... ..	Sir J. Russell Reynolds	1896
Oox ..	Beckenham Church ...	Miss J. E. Gordon	—
Wilkie ...	Miss J. E. Gordon ...	—	—
—	Six Sketches ... ..	—	—
Millais ...	The Yeoman of the Guard.	Mrs. Hodgkinson	1897
Watts ...	Portrait of the Artist	Sir Wm. Bowman	—
Webb ...	St. Michael's Mount...	Rev. M. Davison	1899
Wallis ...	Death of Chatterton ...	Mr. C. G. Clement	—
Cooke ...	Canal of the Giudecca	Mr. H. S. Ashbee	—
Frith ...	Uncle Toby, &c. ...	—	—
Wilkie ...	Mrs. E. Young ...	Mrs. E. Young	—
Weekes ...	John Flaxman, R.A. ...	Mr. H. Vaughan	1900
Foley ...	Sir J. Reynolds ...	—	—
Creswick ...	Landscape and River...	—	—
Landseer ...	Donkey and Foal ...	—	—
Lee and Landseer.	Landscape with Figures.	—	—
Fraser... ..	Figures outside an Inn	—	—
C. R. Leslie ...	Lady Jane Grey refusing the Crown.	—	—
Hilton ...	Diana at the Bath ...	—	—
C. R. Leslie ...	Duke and Duchess reading Don Quixote.	—	—
—	Christ rebuking Disciples.	—	—
—	Falstaff personating the King.	—	—
Etty ...	Pandora, &c. ... ..	—	—
C. R. Leslie ...	Sancho Panza and the Duchess.	—	—
Mulready ...	An interior ... ..	—	—
C. R. Leslie ...	Anne Page and Slender Charles II. and Lady Margaret Bellenden.	—	—
Cooper ...	Landscape with Cattle	—	—
C. R. Leslie ...	Viola and Olivia ...	—	—
Cooke ...	Mill, near Oxford ...	—	—
C. R. Leslie ...	J. E. Millais ... ..	—	—
—	Rape of the Lock ...	—	—
—	Twelfth Night ... ..	—	—
Leighton ...	Romeo and Juliet ...	—	—
Millais ...	Maid offering a Basket of Fruit, &c.	—	—
—	Charles I. ... ..	—	—
Holland ...	Grand Canal, Venice...	—	—
Brook ...	T. Gainsborough ...	—	—
Turner ...	23 Drawings ... ..	—	—
Philip... ..	Gossips at a Well ...	Mr. C. Gassiot...	1902
—	The Prison Window ...	—	—

Bequests—*continued.*

Artist.		Subject.		Testator.		Date.
Collins	...	Sunday Morning	...	Mr. C. Gassiot...	...	1902
—		Cromer Sands...	...	Lord Cheylesmore	...	—
Vacher	...	Rezzonico, &c....	...	Mr. G. Vacher...	...	—
J. Gilbert	...	Old Gravel Pit	...	Mr. G. Gilbert ..	...	1904
—		Bringing up a Gun	...	—	—	—
—		Cardinal Wolsey, &c....	...	—	—	—
—		The Happiest Land	...	—	—	—
E. J. Poynter	...	Outward Bound	...	Mr. H. Evans	...	—
Brough	...	Fantaisie en Folie	...	The Painter	...	1905
Cooke	...	Boat near Venice	...	Mr. C. Fraser	...	—
W. H. Hunt	...	A Man's Head...	...	—	—	—
—		A Peasant Girl	...	—	—	—
—		A Fruit Piece	...	—	—	—
—		A Water Carrier	...	—	—	—
—		Apples ...	...	—	—	—
Roberts	...	Shrine of the Confessor	...	—	—	—
Cooper	...	Cow and Sheep	...	—	—	—
Foster...	...	Cottage at Hambledon	...	—	—	—
Prout	...	Street in Antwerp	...	—	—	—
Taylor...	...	Dragoons on the March	...	—	—	—
Armstead	...	Hero and Leander	...	The Artist	...	1906
J. Stark	...	Woody Landscape	...	Mr. H. C. Brunning	...	1907
Bell, R. A.	...	Music by the Water	...	Maj.-Gen. Sir M. Gossett	...	1909
Rackham	...	Cupid's Alley	...	—	—	—
Walker	...	Harbour of Refuge	...	Sir William Agnew	...	1911
		(Water-colour.)				

IV.—CHANTREY PURCHASES (BY THE PRESIDENT AND  
COUNCIL OF THE ROYAL ACADEMY).

Year.	Artist.	Subject.	£	s.
1877	W. Hilton ...	Christ crowned with Thorns ...	1,000	0
	Lord Leighton ...	Athlete struggling with Python ...	2,000	0
	J. Clarke ...	Early Promise ...	210	0
	J. Knight ...	A Tidal River ...	200	0
	C. W. Wyllie ...	Digging for Bait ...	100	0
	T. M. Rooke ...	The Story of Ruth ...	200	0
	F. Dicksee ...	Harmony ...	367	10
1879	W. F. Yeames ...	Amy Robsart ...	1,000	0
	John R. Reid ...	Toil and Pleasure ...	350	0
	C. E. Johnson ...	Gurth the Swineherd ...	800	0
	E. Parton ...	The Waning of the Year ...	250	0
	T. Wade ...	Old Mill ...	84	0
1880	Colin Hunter ...	Their only Harvest ...	735	0
	Sir E. J. Poynter ...	The Visit to Æsculapius ...	1,000	0
	Sir W. Q. Orchardson ...	Napoleon on the Bellerophon ...	2,000	0
	J. Brett ...	Britannia's Realm ...	600	0
1881	H. W. B. Davis ...	Returning to the Fold ...	525	0
	T. Brock ...	A Moment of Peril ...	2,200	0
	W. C. Marshall ...	Prodigal Son ...	735	0
1882	Hon. J. Collier ...	Last Voyage of Henry Hudson ...	420	0
	H. Thornycroft ...	Teucer ...	1,000	0
	G. F. Watts ...	Psyche ...	1,200	0
1883	Marcus Stone ...	Il-y-en a toujours un autre ...	800	0
	W. J. Wyllie ...	Toil, Glitter, Grime, &c. ...	420	0
	J. Farquharson ...	The Joyless Winter's Day ...	250	0
1884	J. Seymour Lucas ...	After Culloden ...	700	0
	J. Pettie ...	The Vigil ...	1,000	0
	D. Murray ...	My Love has gone a Sailing ...	300	0
1885	J. C. Hook ...	The Stream ...	1,100	0
	Sir H. von Herkomer ...	Found ...	800	0
	Henry Moore ...	Cats-paws off the Land ...	350	0
	Walter Hunt ...	Dog in the Manger ...	250	0
	J. Clark ...	Mother's Darling ...	89	5
1886	J. M. Strudwick ...	A Golden Thread ...	315	0
	A. C. Gow ...	Cromwell at Dunbar ...	800	0
	J. W. Waterhouse ...	The Magic Circle ...	650	0
	E. Onslow Ford ...	Folly ...	210	0
1887	John Sargent ...	Carnation, Lily, Lily, Rose ...	700	0
	Sir E. A. Waterlow ...	Galway Gossips ...	300	0
	Val C. Prinsep ...	Ayesha ...	300	0
	A. Parsons ...	When Nature painted &c. ...	400	0
	W. Small ...	The Last Match ...	210	0

Chantrey Purchases—*continued.*

Year.	Artist.	Subject.	£	s.
1888	Vicat Cole ...	The Pool of London ...	2,000	0
	W. Logsdail ...	St. Martin in the Fields ...	600	0
	Adrian Stokes ...	Upland and Sky ...	400	0
	F. Bramley ...	A Hopeless Dawn ...	450	0
1889	J. Aumonier ...	Sheepwashing in Sussex ...	300	0
	Sir H. von Herkomer	Charterhouse Chapel ...	2,200	0
	L. Smythe ...	Germinal ...	105	0
	H. A. Pegram ...	Ignis Fatuus ...	105	0
	John Swan ...	The Prodigal Son ...	700	0
	H. S. Tuke ...	All Hands to the Pumps ...	420	0
1890	Lord Leighton ...	Bath of Psyche ...	1,050	0
	R. W. Macbeth ...	The Cast Shoe ...	630	0
	R. B. Nisbet ...	Evening Stillness ...	40	0
	Anna Lea Merritt ...	Love locked out ...	250	0
	G. Clausen ...	The Girl at the Gate ...	400	0
1891	P. H. Calderon ...	Renunciation of St. Elizabeth	1,260	0
	H. Dixon ...	Lions ...	100	0
	H. Bates ...	Pandora ...	1,000	0
	J. W. North ...	Winter Sun ...	315	0
1892	F. D. Millet ...	Between two Fires ...	350	0
	J. MacWhirter ...	June in the Austrian Tyrol	800	0
	A. Hacker ...	Annunciation ...	840	0
	G. Cockram ...	Solitude ...	150	0
	L. Rivers ...	Stormy Weather ...	40	0
	W. Osborne ...	Life in the Street ...	26	5
1894	R. Stark ...	Indian Rhinoceros ...	65	0
	H. S. Tuke ...	August Blue ...	525	0
	B. Riviere ...	Beyond Man's Footstep ...	1,200	0
	E. Hayes ...	Sunset at Sea ...	175	0
	M. R. Corbet ...	Morning Glory ...	630	0
	H. S. Hopwood ...	Industry ...	150	0
	H. C. Fehr ...	Perseus rescuing Andromeda	1,200	0
	Sir F. Chantrey ...	Portrait of the Artist ...	105	0
1895	Sir J. E. Millais, Bart.	Speak ! Speak ! ...	2,000	0
1896	T. C. Gotch ...	Alleluia ...	900	0
	H. H. La Thangue ...	The Man with the Scythe	500	0
	Mildred A. Butler ...	Morning Bath ...	50	0
	W. Goscombe John	Boy at Play ...	500	0
	A. Drury ...	Griselda ...	70	0
1897	Lucy Kemp-Welch ...	Colt Hunting ...	525	0
	Napier Hemy ...	Pilchards ...	1,200	0
	D. Farquharson ...	In a Fog ...	420	0
	F. W. Pomeroy ...	Nymph of Loch Awe ...	150	0
1898	S. Melton Fisher ...	In Realms of Fancy ...	500	0
	Herbert J. Draper ...	The Lament for Icarus...	840	0
	R. Peacock ...	Ethel ...	105	0
	Yeend King ...	Milking Time ...	525	0
	A. Glendening, jun....	Haymaking ...	157	10

Chantrey Purchases—*continued*.

Year.	Artist.	Subject.	£	s.
1899	H. W. B. Davis	... Approaching Night ...	315	0
	W. L. Wyllie...	... The Battle of the Nile ...	700	0
	J. Young Hunter	... My Lady's Garden ...	350	0
	Thomas Somerscales	... Off Valparaiso ...	250	0
	Charles Maundrell	... Le Château d'O ...	21	0
1900	W. R. Colton	... The Girdle ...	630	0
	Frank Dicksee	... The Two Crowns ..	2,000	0
1901	H. W. Adams	... Winter's Sleep ...	175	0
	Albert Goodwin	... Ali Baba and the Forty Thieves	315	0
1901	J. J. Shannon	... The Flower Girl ...	525	0
	Arnesby Brown	... Morning... ..	420	0
1903	M. R. Corbet...	... Val d'Arno: Evening ...	526	0
	David Murray	... In the Country of Constable ...	630	0
	Adrian Stokes	... Autumn in the Mountains ...	300	0
	H. H. Armstead	... Remorse ...	900	0
	W. R. Colton	... The Springtide of Life... ..	1,000	0
1904	C. N. Hemy	... London River ...	1,000	0
	A. Wardle	... Fate ...	315	0
	H. A. Pegram	... Sibylla Fatidica ...	1,350	0
1905	Edgar Bundy	... The Morning of Sedgemoor ...	600	0
	F. C. Cowper	... St. Agnes in Prison ...	80	0
	J. Annonier	... The Black Mountains ...	420	0
	C. W. Furse	... The Return from the Ride ...	840	0
	Edwin Alexander	... Peacock and Python ...	180	0
1906	Harold Speed	... The Alcantara Bridge, Toledo	105	0
	G. D. Leslie ...	... The Deserted Mill ...	210	0
	Frank Craig ...	... The Heretic ...	180	0
	D. Farquharson	... Birnam Wood ...	1,500	0
	R. Anning Bell	... The Listeners ...	105	0
1907	L. C. Taylor ...	... The Rehearsal ...	1,000	0
	Arthur Friedenson	... Runswick Bay ...	150	0
	W. G. Simmonds	... The Seeds of Love ...	36	15
	Bertram Mackennal	... The Earth and the Elements ...	367	10
	S. M. Wiens ...	... Girl and Lizard ...	157	10
1908	J. Buxton Knight	... Old December's bareness everywhere.	300	0
	George Clausen	... The Gleaners Returning ...	200	0
	C. Sims ...	... The Fountain ...	400	0
	H. Hughes-Stanton	... A Pasturage among the Dunes	700	0
	Miss M. Gow	... Marie Antoinette ...	300	0
	F. Dadd ...	... Gold lace has a Charm for the Fair.	105	0
	H. Parker ...	... Ariadne ...	1,000	0
1909	B. Mackennal	... Diana ...	1,000	0
	C. L. Hartwell	... A Foul in the Giants' Race ...	52	10
	Sir L. Alma-Tadema	... A Favourite Custom ...	1,750	



Chantrey Purchases—*continued.*

Year.	Artist.	Subject.	£	s.
1910	A. Brown ...	Silver morning ...	630	0
	Gilbert Bayes ...	Sigurd ...	150	0
1911	J. Olsson ...	Moonlit Shore ...	400	0
	A. J. Leslie ...	Dolce far Niente ...	52	10
	W. Reynolds-Stephens	A Royal Game ...	1,700	0
1912	Richard Jack ...	A Rehearsal with Nikisch ...	525	0
	F. L. Emanuel ...	A Kensington Interior ...	100	0
	Mortimer Brown ...	Shepherd Boy ...	400	0
	C. Sims ...	The Wood beyond the World ...	800	0
	J. Walter West ...	Sunshine, Breeze, and Blossom : Lake Como.	157	10
1913	Arthur Lemon ...	The Encampment ...	105	0
	Ernest G. Briggs ...	A Flood on the Ken at Earls- toun Linn.	200	0
	William Hatherell ...	O, Romeo, Romeo, wherefore art thou Romeo?	31	10
	Harry Watson ...	Across the River ...	25	0

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